

NEWS: CANON
EOS 5D MARK III



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Saturday 17 March 2012

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE



ON TEST

PAGE 45

7 SUPER-WIDE ZOOMS

Image quality under scrutiny



ON TEST

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PRINTING FOR LESS

Fotospeed continuous ink system



CLASSIC KIT

PAGE 57

THE ICONIC KIEV 60

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CANON

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LATEST
NEWS



PAGE 5

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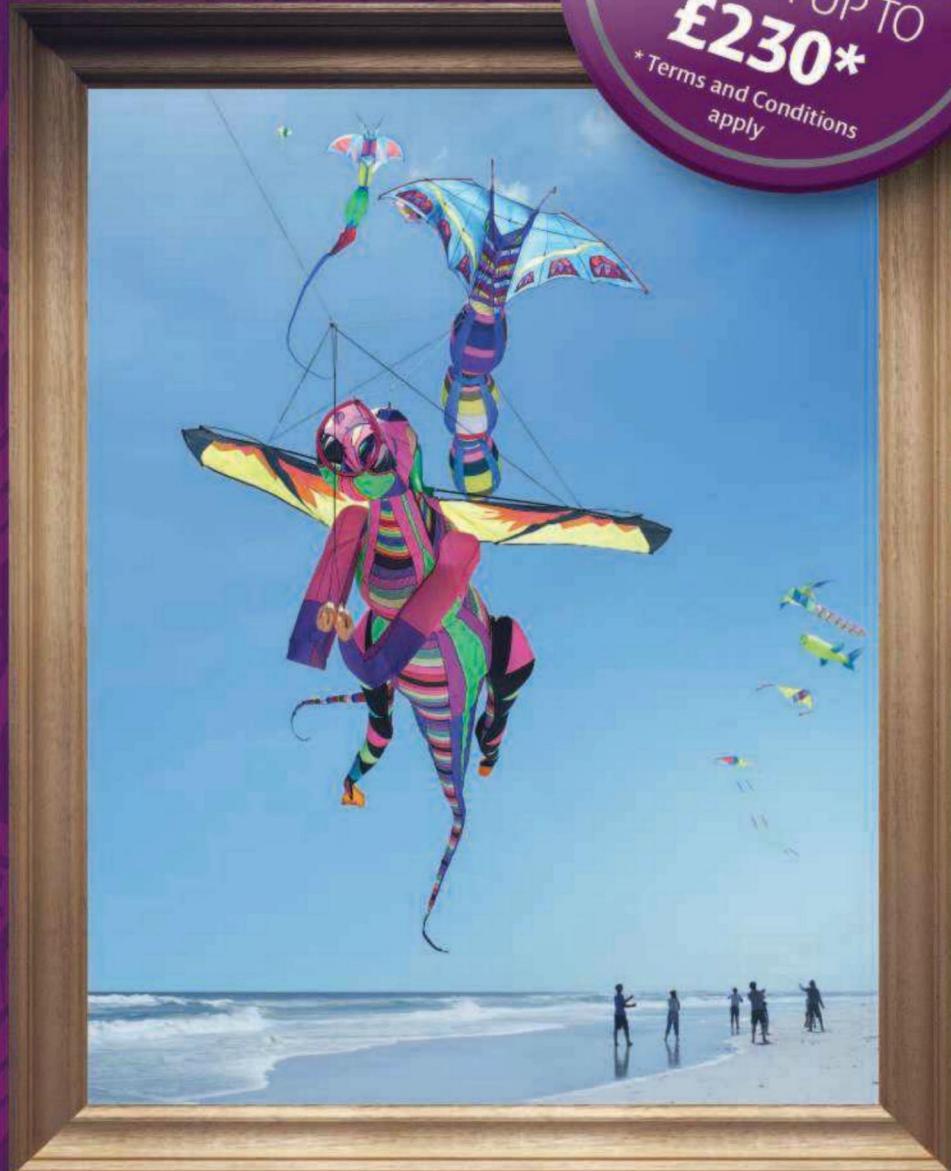
EOS 550D



EOS 600D



EOS 60D



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Amateur Photographer For everyone who loves photography

WHEN you buy a car, if you are thinking clearly and are not concerned solely with its colour, you might check to see how many miles to the gallon it can do. If you are the sort of person who drives a lot, this will obviously be very important. It is no good, after all, spending money on the car and then finding that the drive to Sainsbury's costs more than you spend when you get there.

We tend to be less careful when buying an inkjet printer, as it is the quality of the output that we are more likely to scrutinise than the cost of the ink that creates that output. Yet ink is very expensive, as is most equipment involved with this photographic occupation of ours, and if you

intend to do a lot of printing it should be a factor in your decision-making process when it comes to buying a new machine.

It is fair to say there is a lot of rubbish ink on sale on the high street, but there are also many good brands that are independent of the companies that make the printers. The worry, of course, is that less expensive ink will damage the print head, or simply fade in the daylight. Petrol, for the most part, is petrol, but ink quality is a great variable.



Damien Demolder
Editor

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The new Ricoh CX6 brings improvements to the series that are sure to interest enthusiast photographers.

Tim Coleman gives his verdict



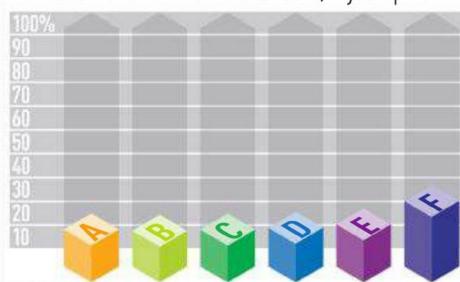
HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Email: ipcsubs@quadrantsubs.com **AP Test Reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

THE AP READERS' POLL

IN AP 25 FEBRUARY WE ASKED...

How does the Pentax K-01 rate for looks, in your opinion?



YOU ANSWERED...

A 5/5	14%
B 4/5	13%
C 3/5	14%
D 2/5	15%
E 1/5	17%
F 0/5	27%

THIS WEEK WE ASK...

Are you happy to use independent inks?

VOTE ONLINE www.amateurphotographer.co.uk

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Another selection of superb reader images

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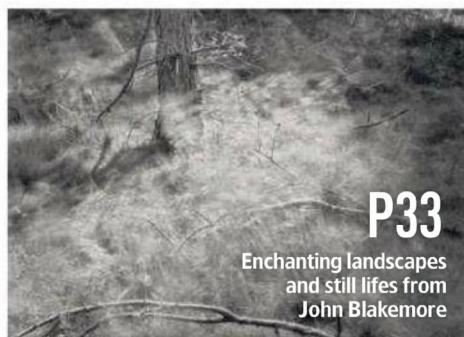
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Staff photographer Leon Neal explains to Oliver Atwell what it is that makes a good press photographer

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As a master photographer and printer, John Blakemore has been producing enchanting landscapes and still lifes for more than 40 years. He tells Gemma Padley about his vision and his meticulous approach to his work



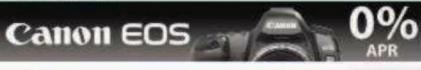
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Enchanting landscapes
and still lifes from
John Blakemore



DIGITAL SLR

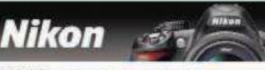
Canon EOS



0% APR

600D	600D Body	£535.00	£22.29 P/m
600D 18-55 IS Kit	£599.00	£24.95 P/m	
600D 18-55 + 55-250 IS II Twin Kit	£809.00	£33.70 P/m	
600D 18-135 IS Kit	£769.00	£32.04 P/m	
60D	60D Body	£829.00	£34.54 P/m
60D 18-55 IS Kit	£899.00	£37.45 P/m	
60D 18-55 + 55-250 IS II Twin Kit	£1,129.00	£47.04 P/m	
60D 17-55 IS Kit	£1,599.00	£66.62 P/m	
60D 17-85 IS Kit	£1,099.00	£45.79 P/m	
7D	7D Body	£1,199.00	£49.95 P/m
7D 18-135 IS Kit	£1,449.00	£60.37 P/m	
7D 15-85 IS USM Kit	£1,719.00	£71.62 P/m	
5D	SD MK II Body	£1,699.00	£70.79 P/m
SD MK II and 24-105mm Lens	£2,379.00	£99.12 P/m	
1D	EOS-1D Mark IV Body	£3,749.00	£156.20 P/m
EOS-1D X Body	£5,299.00	£77.75 P/m	
EOS-1Ds MK III Body	£5,499.00	£299.12 P/m	

Nikon



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D3100	D3100 & 18-55MM VR Lens	£449.00	£8.43 P/m
D3100	D3100 18-105 VR Lens	£729.00	£10.69 P/m
D3100	D3100 18-55 + 55-200 VR Twin Kit	£729.00	£10.69 P/m
D5100	D5100 Digital SLR Body	£549.00	£8.05 P/m
D5100	D5100 Digital SLR 18-55 MKII Lens Kit	£569.00	£8.34 P/m
D5100	D5100 Digital SLR 18-55 VR Lens Kit	£599.00	£8.78 P/m
D5100	D5100 + 18-55 VR Lens + 55-200VR	£785.00	£11.51 P/m
D7000	D7000 Digital SLR Body	£1,099.00	£14.65 P/m
D7000	D7000 18-55 VR Kit	£1,099.00	£16.12 P/m
D7000	D7000 with Nikon 18-105 VR Lens	£1,159.00	£16.85 P/m
D800	D800 Digital SLR Body	£2,399.00	£35.20 P/m
D800	The 36.3 megapixel FX-format sensor and autofocus system deliver unprecedented levels of depth and detail in your photography.		
D800E	D800E Digital SLR Body	£2,689.00	£39.45 P/m
D800E	The 36.3 megapixel FX-format sensor and autofocus system deliver unprecedented levels of depth and detail in your photography.		
D4	D4 Digital SLR Body	£4,799.00	£39.45 P/m
D4	The D4 offers a powerful combination of up to 11 fps, a 16.2 megapixel FX-format sensor		

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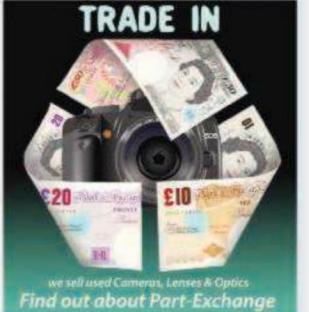
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K5 18-55 WR Kit	£729.00	£30.37 P/m
18-55 + 50-200 kit	£899.00	£37.45 P/m
18-135 WR Kit	£1,049.00	£43.70 P/m

SIGMA

SD15	SD15 Body	£599.00	£8.78 P/m
SD15 WR Kit	£699.00	£10.25 P/m	
18-55 + 50-200 kit	£829.00	£12.16 P/m	
SD1 MERRILL			
SD1 Merrill DSLR 46 Megapixel	£1,069.00	£24.48 P/m	

COMPACT SYSTEM CAMERAS

Panasonic



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GF3 with 14-42mm Lens	£269.00	£7.58 P/m
GF3 with 14mm Lens	£389.00	£9.89 P/m
GF3 with 14-42mm	£499.00	£8.78 P/m

GX1

GX1 Body Only	£469.00	£8.25 P/m
GX1 and 14-42mm Lens	£499.00	£8.78 P/m
GX1 with 14-42mm	£629.00	£9.22 P/m

GH2

GH2 and 14-42mm Lens	£669.00	£9.81 P/m
GH2 and 14-140mm Lens	£1,029.00	£15.09 P/m

Lenses



Panasonic Leica DG Summilux 25	£469.00	£8.25 P/m
Lumix G X Vario Wide Zoom 14-42	£299.00	£7.89 P/m
Lumix G Vario HD Zoom 14-140	£589.00	£8.64 P/m
Lumix G Vario Telephoto Zoom 45-200	£279.00	-
Lumix G VARIO 100-300	£449.00	£7.90 P/m

FUJIFILM



X-Pro1

X-Pro1 Fujifilm X-Pro1 Body	£1,429.00	£20.96 P/m
Lenses		

XF

XF 18mm f2 R Fujinon Lens	£549.00	£8.05 P/m
XF 35mm f1.4 R Fujinon Lens	£549.00	£8.05 P/m
XF 60mm f2.8 Macro Lens	£599.00	£8.78 P/m
Lenses		

J1

J1 10-30mm Kit	£449.00	£7.90 P/m
J1 10mm Lens Kit	£519.00	£7.61 P/m
J1 10-30mm & 30-110 Kit	£599.00	£8.78 P/m
J1 10-30mm & 30-110 (Pink)	£609.00	£8.93 P/m
V1		
V1 10-30mm Kit	£729.00	£10.69 P/m
V1 10mm Lens Kit	£779.00	£11.43 P/m
V1 10-30mm & 30-110	£889.00	£13.04 P/m
Lenses		

10

10-30mm Nikkor Lens	£179.00	-
30-110mm Nikkor Lens	£229.00	-
10mm f2.8 Nikkor Lens	£229.00	-
10-100mm Zoom Lens	£619.00	£9.08 P/m
Lenses		

RICOH GXR



GXR

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GXR S10 24-72mm VC Unit	£329.00	£7.72 P/m
GXR A12 28mm f2.5 Unit	£529.00	£7.76 P/m
GXR A12 50mm Macro Unit	£599.00	£8.78 P/m
GXR P10 28-300 VC Unit	£255.00	-

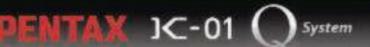


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K-01 & DAL 18-55 + DAL 50-200 Twin Kit	£529.00	£7.76 P/m

Q

Q Black with 8.5mm Lens	£329.00	£21.93 P/m
Q White with 8.5mm Lens	£329.00	£21.93 P/m
Q Black Twin Lens Kit	£499.00	£24.95 P/m
Q White Twin Lens Kit	£499.00	£24.95 P/m

Panasonic



LUMIX

16x Optical Zoom 12.1-megapixels Full HD Video Recording	£279.00	-
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“As leases expire,
every single one
will be
looked at...”

Jessops reviews outlets, page 7



Borrows EOS-1D X features • £3,000 price tag • Due out this month

CANON LAUNCHES LONG-AWAITED EOS 5D MARK III

THE CANON EOS 5D Mark III borrows many features from the company's recently announced EOS-1D X DSLR flagship, in a body aimed at enthusiasts and professionals.

The Canon EOS 5D Mark III is set to bring the EOS-1D X's 61-point AF system and high-powered Digi 5+ processing engine to the semi-professional market, combined with a higher resolution full-frame sensor housing 22.3 million pixels.

Due in shops at the end of March, priced £2,999.99, the newcomer boasts a single Digi 5+ processor with eight-channel readout, designed to handle six full-resolution frames per second for up to 18 raw files and more than 16,000 JPEGs. The flagship EOS-1D X features two Digi 5+ processors.

The ISO range has been improved from the ISO 100-6400 of the EOS 5D Mark II by 2 stops, to ISO 100-25,600.

ISO extension modes allow a maximum setting roughly equivalent to ISO 102,400, which is still 1EV short of the EOS-1D X.

The new model will feature the same 3.2in Clear View II LCD screen as that on the EOS-1D X, built using a 1.04-million-dot grid.

The camera's viewfinder has also been improved to offer a 100% view of the image to be captured (the EOS 5D Mark II has a 98% viewfinder), while maintaining the same 0.71x magnification.

The top shutter speed remains 1/8000sec and the maximum flash sync speed is 1/200sec.

Canon has used the additional processing power of Digi 5+ to introduce new image-correction functions.

The EOS 5D Mark III has new built-in lens correction facilities designed to automatically reduce the effects of vignetting and chromatic aberration before the recorded image is passed to the memory card.

The company also claims the processor allows high ISO noise to be dealt with more effectively.

For the first time in a Canon DSLR, there is a built-in HDR mode. This combines three different exposures into one, to enhance the range of tones from a high-contrast scene.

As well as saving the final combined image, the camera saves up to three bright/dark/normal files, giving users the freedom to produce a different version using their own software afterwards.

This HDR mode can be found under a new Creative Photo button on the camera body. This button also gives users direct access to other features, such as picture styles and multiple-exposure modes.

Canon has introduced a new silent mode to reduce the sound of the shutter and mirror. This works by slowing down the mirror's



movement (although this mode is limited to a top burst rate of 3fps).

Housed in a magnesium-alloy body, Canon has introduced a level of weather sealing for the EOS 5D Mark III. Gaskets located below the camera's buttons and dials aim to prevent ingress of moisture and dust, while a seal around the lens mount is intended to provide better protection for the mirror box. The shutter mechanism has also been 'reinforced', but Canon still only quotes the same 150,000 cycles as the EOS 5D Mark II.

New to the EOS 5D series is SD card compatibility, with the EOS 5D Mark III accepting both CF and SD cards via dual memory slots.

The camera takes the same LP-E6 battery as the previous model, but has gained 140g – now weighing 950g. Canon has told AP that it will run alongside the EOS 5D Mark II.

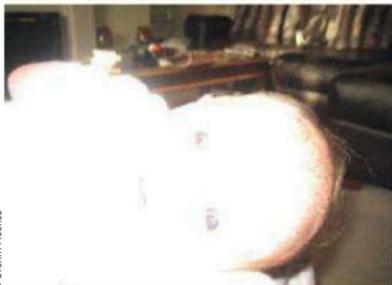
SNAP SHOTS

● Professional printing lab Metro has been granted a Royal Warrant by the Prince of Wales. A spokesman for the London-based lab, which was founded in 1980, said staff were proud of the royal recognition. 'We love our work and strive to give our best to every customer. We are looking forward to displaying the legend, "By Appointment".'

● Canon has confirmed that its new 500mm and 600mm super-telephoto lenses will go on sale in May. Aimed at sports and wildlife photographers, the EF 500mm f/4L IS II USM and EF 600mm f/4L IS II USM will cost £8,999 and £11,299 respectively.



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.



BRITAIN'S 'WORST PHOTOGRAPHER' NAMED

BRITAIN'S worst photographer has been named as Stuart McGhee, who took a spectacularly poor-quality image of his 'glowing baby' daughter (see left).

Stuart beat hundreds of entries in the awards, which were a PR stunt dreamed up by event organisers Red Cloud Days.

The winning image – which features

Stuart's daughter Jasmine – proved to be 'incompetent on so many levels', said Red Cloud Days founder Lee Bown.

Commenting on his dubious accolade, Stuart said: 'Friends and family already see me as a bad photographer – this makes it official.'

Stuart's prize is a Red Cloud Days portrait and lighting photography course.

Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer
@ipcmedia.com

A week of photographic opportunity

PHOTO DIARY

Wednesday 14 March

EXHIBITION Terry O'Neill – Reworked, until 31 March at Rook & Raven, London W1T 1HN. Tel: 0207 323 0805. Visit www.rookandraven.co.uk. **EXHIBITION** The Great White South, images of Scott expedition by Herbert Ponting (also for sale), until 5 April at Atlas Gallery, London W1U 7NF. Visit www.atlasgallery.com.



Thursday 15 March

EXHIBITION Lucien Clergue, until 31 March at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com. **EXHIBITION** Nudes by Thomas Ruff, until 21 April at Gagosian Gallery, London W1K 3DE. Tel: 0207 493 3020. Visit www.gagosian.com.

Friday 16 March

EXHIBITION Canal Side by Brett Trafford, until 31 March at Café Clique, Leek, Staffordshire. Tel: 01538 398 852. **EXHIBITION** Marco Glaviano: Supermodels, until 24 March at the Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.

Saturday 17 March

EXHIBITION Obsession Art, nude portraits, final day, at The Gallery in Cork Street, London W1S 3NG. Tel: 0207 287 8408. Visit www.galleryincorkstreet.com. **EXHIBITION** The Sunday Times Magazine 50th Anniversary, extended until 18 March, at Saatchi Gallery, London SW3 4RY. Visit www.saatchi-gallery.co.uk.



© STEPHEN PERRY

Sunday 18 March

EXHIBITION In the Blink of an Eye: Media and Movement, until 2 September at the National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk. **DON'T MISS** Photography Workshop (10am-6pm, cost from £75) at Lanhydrock, Cornwall PL30 5AD. To book, call 07546 231 044. Visit www.nationaltrust.org.uk.

Monday 19 March

EXHIBITION No Place Like Home by Judah Passow, until 5 June at the Jewish Museum London, London NW1 7NB. Visit www.jewishmuseum.org.uk. **EXHIBITION** Exemplar: Joy Division by Kevin Cummins, extended until 31 March at Manchester Photographic Gallery, Manchester M1 2FF. Tel: 0161 236 7224. Visit www.manchesterphotographic.com.

Tuesday 20 March LATEST AP ON SALE

EXHIBITION Les Paradis Naturels by Aleksey Chizhov, until 5 April at Erarta Galleries, London W1J 8DN. Tel: 0202 499 7861. Visit [www.erartagalleries.com](http://erartagalleries.com). **EXHIBITION** Richard Renaldi – Touching Strangers, until 24 March at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151. Visit www.thirdfloorgallery.com.

Amateurs unaffected by rules, says GLA

PHOTOGRAPHERS VOICE FEARS OVER BYLAWS



Committed to defending your photographic rights!

PHOTOGRAPHERS have demanded exemptions from new bylaws that require written consent for commercial photography in London's Trafalgar Square and Parliament Square Garden.

Although the wording does not differ from previous bylaws, commercial photographers fear that the rules will restrict their ability to work in a public place.

It is unclear whether amateur photographers will be questioned by wardens if they are seen using professional-looking equipment in Trafalgar Square, which is a world-renowned tourist hotspot.

The rules, which the Greater London Authority (GLA) approved in January, state that written permission is needed to 'take photographs or film or make any other recordings of visual images for the purpose of or in connection with a business, trade, profession or employment or any activity carried on by a person or body of persons, whether corporate or unincorporate'.

'Press photographers cannot possibly be expected to comply with this,' said John Toner, freelance organiser at the National Union of Journalists, who has written to the Government and London Mayor Boris Johnson to protest.

Toner told AP: 'Ideally, I want them to incorporate press exemptions into the bylaws.'

Meanwhile, a photographer using the Flickr name JayKay72 has sought clarification from the GLA.

He said he received a reply which stated that the bylaws place no restriction on 'private or amateur photography' for 'own use and enjoyment'.

The photographer said that the GLA's reply added: 'In the case of amateur photographers, if the person has professional-

looking equipment and appears to be undertaking commercial photography, then the Heritage Wardens will enquire about their purpose and, if it is not commercial, they will be able to continue their activity.'

Architectural photographer Grant Smith, a fervent photo rights campaigner, also expressed concern at the possible impact on amateurs and tourists who, he fears, may be 'put off taking photographs in the Square'.

Recently, a group of friends making a 'birthday film' in Trafalgar Square – apparently for their own use – were ordered to stop filming and leave the Square, according to citizen journalism website Demotix.

The Mayor's office had yet to comment on this incident at the time of writing.

However, a GLA spokesman told AP: 'To be clear, there are no restrictions on amateur photographers taking pictures in Trafalgar Square.'

'Restrictions apply to commercial photography and information about commercial photography (for example, photoshoots) is on the GLA website.'

The spokesman added: 'Thousands of amateur photographers take pictures in Trafalgar Square every year and there is no charge.'

Michael Pritchard, director general of the Royal Photographic Society, strongly opposes the bylaws, although he concedes that the wording is the same as those that came into effect in 2000. 'In theory, the bylaws could be applied to press photographers, who would not be in a position to apply for permission in advance,' he told us.

'In practice, Trafalgar Square is a public space and, provided photographers do not obstruct other users, then it should really be treated no differently to other public spaces.'

The GLA, which intends to submit the bylaws to the UK Government, had yet to confirm whether it plans to incorporate exemptions for press photographers into the rules, as demanded by the NUJ.

OLYMPUS CHARGED OVER ACCOUNTING FRAUD

OLYMPUS has been charged over the filing of false financial statements in relation to a £1.1 billion accounting cover-up.

The move came the day after Japan's Securities and Exchange Surveillance Commission filed a formal complaint with Tokyo prosecutors over an alleged breach of financial regulations.

Olympus said in a statement: 'The company has received a notice that the prosecutor of the Tokyo District Public Prosecutors' Office has prosecuted the company by the charged facts that are substantially the same as those

described in the formal complaint.'

Ex-Olympus chairman Tsuyoshi Kikukawa and former executive vice-president Hisashi Mori were among seven top officials arrested over the matter last month.

Six men face charges, in addition to Olympus as a corporation.

A report by news agency Reuters suggests the men could face up to ten years in prison, while Japan's *Nikkei* newspaper claims that Olympus itself could be fined more than \$1.2 million.

Investigations into the scandal continue.

SNAP SHOTS

● Panasonic has released a firmware update for its Lumix G Vario 45-200mm f/4-5.6 Mega OIS lens. The update is designed to enhance performance of the micro four thirds lens and is available to download at <http://panasonic.jp/support/global/cs/dsc/>.

● Ricoh has updated the firmware for its GR Digital IV compact camera, claimed features of which include 'smoother' auto exposure control. The update is also designed to enable users to input copyright information into an image's Exif data. For full details, and to download, visit www.ricoh.com.

● A London gallery is set to extend its display space to a nearby pub, with a bar wall dedicated to the work of photographer Bob Carlos Clarke. The Little Black Gallery @ The Imperial Arms in Chelsea will open on 17 April with an exhibition that includes work by Terry O'Neill and music photographer Gered Mankowitz. The pub can be found at 577 Kings Road, London SW6 2EH. Tel: 0207 736 6081.



Do you have a story?
Contact Chris Cheesman
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CEO Trevor Moore outlines the chain's plans for this year

JESSOPS CLOSES FOUR STORES AHEAD OF REVAMP

**EXCLUSIVE
INTERVIEW**

JESSOPS has closed four stores so far this year – on grounds that they have not made enough profit – but has secured funding to refurbish up to 25 others.

The retailer says it is working closely with staff affected by the closures and 'where possible consulting with colleagues for possible redeployment to other stores'.

However, the CEO of Britain's largest camera chain said Jessops has no nationwide closure plan and may even open new shops in towns where it does not currently have a high-street presence.

'I have no big plans to either expand or contract my estate,' Jessops CEO Trevor Moore told AP, adding that a 'handful' of stores closed last year, but some new ones opened.

'As leases expire, every single one will be looked at in the way that every retailer should look at every store in a perfectly normal, balanced and commercial way.'

The news comes as Jessops reveals that more than a third of the chain's turnover is generated from online sales, compared to less than 6% three years ago.

Moore (pictured below) said that most of these online orders (70%) are collected at a high-street store. Asked if any more stores would close this year, he replied: 'You can never say never.'

The four recently closed outlets are the Lisburn and Ballymena stores in Northern Ireland, one in Petersfield, Hampshire, and a store in Ilford, Essex.

'Really, Ilford's been replaced by the business we have at Westfield Stratford City [shopping centre], where we opened a very large new store last



Jessops says that business lost from its recently closed store in Ilford, Essex, has been replaced by the Westfield Stratford City outlet, pictured, which opened last year

year,' Moore explained.

'When [chairman] David [Adams] came to the business [in 2007], he did a big closure piece, which took our numbers down to just over 200. And we have more than 200 today. So, we have opened new ones and have shut some others.'

'What we are trying to do with our estate is improve the quality and, historically, some of our sites are in secondary or tertiary locations.'

He said Jessops would look to replace some branches with a 'better-quality unit that generates more revenue and profitability'.

This will involve 'relocating' some outlets to other parts of a town where consumer demand is expected to be higher, and where Jessops can take advantage of 'better commercial terms'.

Outlining the next phase of Jessops' refurbishment plan – set to start in April – Moore said it will be similar, in terms of store numbers, to the annual programme it began in 2009.

● See future issues for more from this interview with Jessops' CEO

JESSOPS CHAIRMAN STEPS DOWN

In a separate unrelated development, Jessops chairman David Adams (pictured right) has stepped down.

Adams, who joined the camera chain in 2007, oversaw a turnaround at the company that restructured its business and appointed Trevor Moore as CEO in 2009.

Jessops has appointed Martyn Everett, formerly a director at media rights group Chorion, as its new chairman from 1 March.

However, Adams will serve as a consultant at Jessops for three months until 31 May.

Meanwhile, Jessops has appointed Neil Old as its new commercial director. Previously, Old was European commercial director at Best Buy Europe's Carphone Warehouse.

Moore thanked Adams



for his 'significant contribution to the business', adding: 'He has provided wise counsel, support to me as CEO and is highly regarded across our business.'

'I now look forward to working closely with Martyn and Neil as Jessops enters a new phase of development, drawing on their experience to drive the continued success of the business.'



Lightweight
Protection



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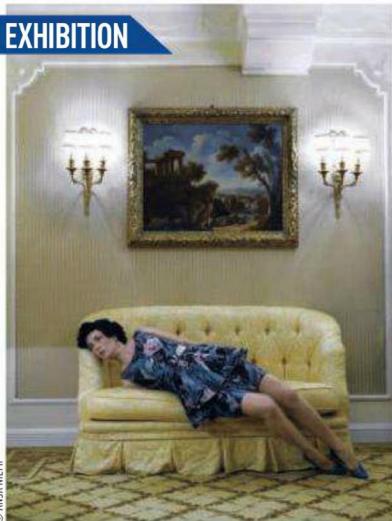
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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

EXHIBITION



© ANJA NIEMI

Anja Niemi: Do Not Disturb

27 March-21 April The Little Black Gallery, 13A Park Walk, London SW10 0AJ. Tel: 0207 349 9332. Website: www.thelittleblackgallery.com. Open Mon-Fri 11am-6pm, Sat 11am-4pm. Admission free

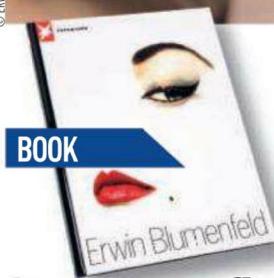
THIS fascinating project takes a familiar subject – the hotel, those impersonal spaces that seem to hold a thousand memories. For this body of work, Norwegian Anja Niemi packed her camera and clothes into a suitcase, and checked herself into a variety of hotels in unspecified locations. Once there, she locked the door, put up a 'Do Not Disturb' sign and set about transforming the neutral space into a cocoon within which she could project any narrative she desired. The pictures are beautiful tableaux that nestle in that part of the mind that can't resist a good story. As well as occupying a different room, each image finds Niemi as a different character, surrounding herself with remnants from a story that has already occurred. A truly absorbing body of work.



© ANJA NIEMI



© ERWIN BLUMENFELD

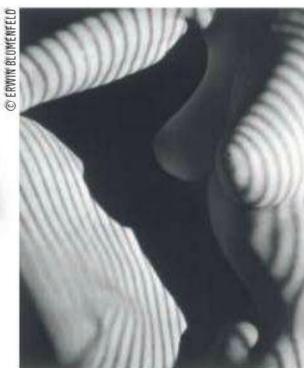


Stern Fotografie Portfolio No. 65: Erwin Blumenfeld

teNeues, hardback, £26.95, 96 pages, ISBN 978-3652000062

GERMAN-born Erwin Blumenfeld had his beginnings in the anarchic and experimental Dadaist movement, a group that formed in Zurich, Switzerland, in the early part of the 20th century. It wasn't until the 1930s that Blumenfeld joined, but it was clear that his disdain for mainstream conformity made him tailor-made for the movement. Years later, he gained success as a fashion photographer working for such major magazines as *Vogue* and *Harper's Bazaar*, where he became known as a serious pioneer of modern advertising imagery. Blumenfeld's imagery is still highly influential today. His in-camera effects and use of near-abstract techniques have bled into the everyday advertising mainstream.

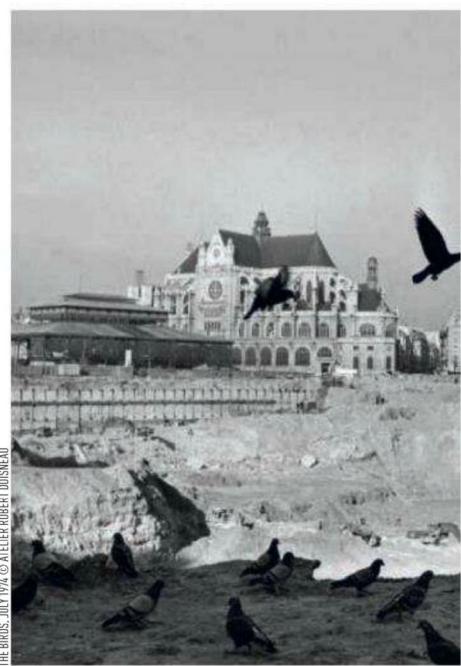
This book brings together some of his more experimental (and perhaps least successful) imagery, and as such shouldn't necessarily be seen as an overview of the photographer's career. However, anyone looking for a quick introduction to Blumenfeld's work would do well to flick through its pages.



© ERWIN BLUMENFELD



LES HALLES AT NIGHT 1937 © ATELIER ROBERT DOISNEAU



THE BIRDS, JULY 1974 © ATELIER ROBERT DOISNEAU

WEBSITE

www.holgablog.com

THIS recent addition to the blogosphere guides users through the intriguing and unpredictable world of Holga cameras. What the website reveals is just how vast the world of Holga imagery is. The variety of cameras that are available is mind-boggling,

CONDENSED READING

A round-up of the latest photography books on the market



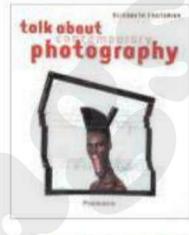
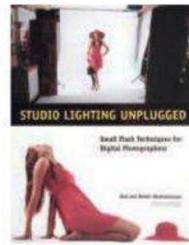
Robert Doisneau – Paris: Les Halles Market

By Vladimir Vasak, Flammarion, hardback, £27.50, 160 pages, ISBN 978-2-08-020108-9

THERE was a time when Les Halles Market was considered the belly of Paris. The vast market spread its limbs across the centre of the city like a spider's web, and the cries of fruit-sellers and meat vendors could be heard ringing through the air. The market was 900 years old when it was torn down in 1971 to make way for an underground shopping precinct. Luckily for us, Robert Doisneau was there to capture its vibrant atmosphere before it disappeared, and as a result we have this excellent book. It's a fitting document and one that can at times straddle the border between street photography and surrealism. Doisneau's eye for the absurd was excellent and this volume hammers that point home.



with everything from panoramic to pinhole. Of course, the real beauty of Holga is that imperfections in every picture mean that everything produced is unrepeatable. This site offers a range of ideas and reviews to help you along if you're new to the medium. It's a colourful and welcoming site, so navigating your way around it is a pleasure.



● STUDIO LIGHTING UNPLUGGED

by Rod and Robin Deutschmann, £24.95 This book demonstrates that professional studio set-ups can be achieved with the most basic of small flashes. It's a nicely illustrated in-depth book, and while it may not be the best example out there it is still worth a look.

● TALK ABOUT CONTEMPORARY PHOTOGRAPHY

by Elisabeth Couturier, £18.95 This decent little guide takes readers on a tour through the world's contemporary photographic art scene. It's beautifully laid out, and by the end you'll come away with a thorough and fantastic understanding of what's going on in the scene.

● **GORILLA** by Suzi Eszterhas, £6.99 Last week we looked at Suzi's book on cheetahs that was aimed at young children. This volume delves into the world of gorillas and will certainly appeal to its target audience. The images will easily captivate youngsters who are sure to be enthralled with the interesting facts within.

● USHIRIKIANO: BUILDING A SUSTAINABLE FUTURE IN KENYA'S NORTHERN RANGELANDS

by Chris Jordan, £29.95 Sustainability is a topic that has become a prevalent subject in photojournalism. The notion of meeting human needs while ensuring that the environment remains intact is a heady subject, but in this book it has been tackled with tact and verve. Chris Jordan's images tell you all you need to know about the efforts in Kenya to create and maintain a beneficial environment and the succinct text is informative.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

EXCEPTIONAL SERVICE

I recently bought a Nissin Di622 and a Di866 Mark II flash from Harrison Direct in Sheffield. Unfortunately, the Di866 Mark II would not work correctly in master mode when using the wireless option on a Sony Alpha 580. I called Alison at Harrison Direct, who said she had never heard of that problem and called Kenro UK immediately.

A representative (Steve) from Kenro UK called after Alison had spoken to Kenro's head office. After explaining my predicament to him, he asked if he could pick up the unit at my home in Liverpool. On arrival he did a few tests, and then took the unit away, giving me a receipt and saying that Kenro would send me a replacement unit. This blew me out of the water. Alison at Harrison Direct and Steve from Kenro UK gave me the best possible service and it's a lesson to all those retailers out there. Go that extra mile and you have a customer for life, plus word of mouth, which is so important in the digital and online world of today.

Over the years I have experienced really bad service from retailers and bought a lot of kit online, but now it's back to the high street for me. The service is there – you just need to find it!

Lewis M Coward, Merseyside

That's a great story, Lewis. You can't beat good customer service, and often you have to go to the smaller firms to get it – Damien Demolder, Editor

PORTABLE ALBUMS

A story in my Sunday paper, the *Sunday Post*, reminded me of a statement made in an issue of AP several years ago, in which a processing company said, 'Most of the films we process are 24 exposures, with Christmas at each end and a summer holiday in the middle.'

This story in the paper was of a family

who lost their pictures for the last three years when their camera went overboard in a canoeing accident on a French river. Luckily for them, a French diving enthusiast found the camera and was able to rescue the memory card, finally tracking the family down via the internet.

I've been aware that many people use their cameras as photo albums. When asked

to photograph a girl, using her camera, it took me three attempts to get her camera working – it was left in playback mode! And I wonder how many 'newsworthy' pictures are missed, simply because the camera is permanently unready?

Bill Houlder, West Yorkshire

TOO CHUNKY, TOO COMPLICATED

When I heard news of a digital Olympus OM-style camera I became very excited, for I laud the simplicity and the ergonomic excellence of my OM-1. I have often dreamed of a digital version, as the added convenience of digital storage and instant 'developing' would make it a truly remarkable camera, without the expense of a Leica M9.

However, having read about the OM-D E-M5 (AP 15 February), I was a little disappointed. While I am pleased that it has a magnesium-alloy body, it does seem a little chunky. Also, I believe if it truly were a digital OM, then it should retain some raw simplicity. Forget about 24 different scene modes and art filters; instead, I would love to see a fully manual digital camera where you have to do everything, but with the added convenience of digital storage, all at the size of an OM-1 but still with a prism. I think I will have to go back to dreaming about a digital back for an OM-1.

Samuel Paley, via email

There seems to be a growing desire for a simple and mostly manual digital camera, but not much interest from manufacturers. I got a disappointing 'not a good idea' from Nobuaki Sasagaki, Nikon's general manager of marketing, in Yokohama a couple of weeks ago when I suggested a digital FM3A – Damien Demolder, Editor

LEAD, DON'T FOLLOW

I'm a photographer in my early 20s, who 18 months ago switched to digital after nine years shooting with film. The extra freedom that digital provides enables us to try loads of ideas without the worry of wasting dozens of films in the process. With this reborn love for composing and taking pictures, I've spent much time studying different techniques and angles. During this time, I've tried out some of the ideas used by my fellow photographers, and with time decided what I liked and what I didn't.

Eighteen months ago, hardly anyone was talking about ND grad filters, but now all the photographic journals and websites are full of them – so much so, that we're made to feel as though we're not taking our landscape photography seriously unless we are using them. There have been many other fads in recent years: Lomo, fisheye, miniature. It seems to me that photography has become a series of hoops that we must all jump through. I would encourage any young or older photographer new to this brilliant hobby to start by interpreting the world with their own unique eyes and techniques. Know yourself and your style

What The Duck



before looking to follow others. The best at any subject lead, but rarely follow.

William Spencer, via email

Very good advice, William – Damien Demolder, Editor

A CRYING SHAME

David Askham expresses regret at the demise of key photographic players in *Backchat* in AP 11 February. I agree with him and look back with nostalgia at the great names who pushed forward the art, enjoyment and technological brilliance that have paved the way for current expectations of photographic excellence. The speed of progress and stunning developments have brought great advances and regrettable casualties – but some of those casualties are deserved and possibly welcomed.

Let's take Kodak, for example. The company failed to keep abreast of current trends, evidenced by its inability to recognise the need to keep ahead of the game. Perhaps more disappointing is its failure to understand the importance of quality and customer service. This I found to my cost when I used the Kodak Gallery to print images to send to relatives. The standard of printing was dreadful. Even worse was the fact that three email attempts to get the problem addressed failed to secure as much as an acknowledgement. Fortunately, I have alternative suppliers and will be using them in future. I won't, however, be using Kodak

again. One small nail in a large but decaying coffin. What a crying shame!

Ian Bradford, Leicestershire

It is a real shame, and the drive for 'average-man' market quality was the company's undoing. Kodak, however, is not dead yet – just pretty badly wounded – Damien Demolder, Editor

WHAT'S THE POINT?

Having been an SLR user for almost 40 years, I cannot see the point of compact system cameras. My main objection is that, without a viewfinder, it is not possible to hold the camera stable when taking a picture. In the past, the equivalent to a CSC was the Leica M series (and the Russian versions). However, as they used a viewfinder they were held to the eye, giving three-point contact. In addition, the size of their lenses means that CSCs are not even particularly compact. Certainly, they are not small enough to be put in a pocket unless the lens is removed (which is how I have managed to smuggle my SLR into venues where photography is banned, by putting the body in one pocket and the lens in another). The only reason I can see for using a CSC is to get round the current nonsense that anyone with a DSLR must be a professional and are therefore subject to harassment by jobsworth security personnel and under-trained police.

RG Jackson, Greater Manchester

NOT ALL BAD

There has been a lot in AP about security guards, mostly anti, but I would like to relate my recent experience in a well-known supermarket.

I am always on the lookout for interesting subject matter to photograph, and while not everyone would agree with me I could see the photographic potential in the way the supermarket trolleys were parked. I was about to take a photograph with my Nikon D5000 when a couple of trolley collectors remarked (within my hearing), 'What's that chap doing taking pictures of those old trolleys?'

I took my pictures and almost immediately a security man appeared on the scene (the trolley collectors had obviously reported me). He was very polite when he approached me to ask what I was doing. I explained that I was always on the lookout for unusual angles on everyday subjects to photograph, and showed him the images that I had taken on the LCD screen. He immediately started a discussion regarding my composition and so on, asking if I thought the image would have been better if taken in black & white. Our conversation lasted some while, with no reference to me doing anything wrong.

I tell this experience for not all security people are bad and I think that, to some extent, the way we respond to any approach from security officials may help smooth over any possible nasty outcome.

Keith Hughes, Surrey

The security men at the AP office are friendly, too. One even comes to get his portraits appraised – Damien Demolder, Editor



KEITH HUGHES

BACK CHAT

AP reader Joseph Bird recently rediscovered his old black & white prints, and is amazed at how well they have aged

WHILE searching through a tea chest full of old colour prints, I was alarmed to see how many have faded or are suffering from odd colour shifts. Sadly, the pictures from our wedding in 1974 are among them. I still have the negatives, but they've also lost a lot of their 'bite', resulting in rather flat copies that I've had to tweak in Photoshop. And due to the sheer amount of work required, it's all been a bit of a pain.

I know I'm not the first photographer to say it, but thank goodness for black & white! When I started processing in my own darkroom more than 30 years ago, I enjoyed the convenience of resin-coated photo paper. A few minutes washing under a tap was far more desirable than the tedious business of washing fibre-based prints for half an hour and using wash-aid chemicals to ensure their permanence.

But here's the rub, as they say. Back then, resin-coated paper got a lot of bad press. Its convenience, said the cynics, couldn't possibly outweigh the fact that the material's archival properties were decidedly suspect. There were reports of the resin coating cracking, giving a crazy-paving-style effect. There was also 'advice' that the paper was fine for 'quick' prints, but not for archival purposes.

Despite the doom mongers, I continued to use resin-coated paper in the form of Ilford Ilfospeed. Then, when I switched to Ilford Multigrade, which was also a resin-coated material, I thought my ship had come in. It produced beautiful prints that I'd dry to a high gloss using my wife's hairdryer and all the grades I needed were in one box.

And guess what? I've just checked out about 200 of my old Ilfospeed and Multigrade prints and they look like they were made yesterday. So much for the cynics! And, ironically, many of the fibre-based prints I'd made yet subjected to only a few minutes' wash under a tap are still in excellent condition, too.

AP once had a straight-talking columnist called Victor Blackman. Vic was a press photographer for the *Daily Express* and I recall the occasion when he too spoke of his surprise that many of his old prints on fibre-based paper had also survived the test of time despite receiving no more than a quick rinse after being processed.

In the press business speed is of the essence. And in the days before resin-coated papers, I doubt it was practical to spend ages washing prints to archival standards while the front page was waiting.

Happily, many of my old mono prints are of our three children at various ages. And they're a delight. I've always loved mono, yet my wife often moaned that pictures of our children should be in colour as black & white was 'boring'.

Funny that. Because as I watched her thumbing, teary-eyed, through those old black & white pictures, she looked anything but bored.



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EVERY WEEK

PHOTO INSIGHT



DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in large-format photography, he has photographed extensively throughout the UK and in countries such as Canada, Iceland, Norway and France. He has also led workshops for Light & Land. David has written two books on his photographic philosophy called *Landscape Within* and *Landscape Beyond*. Each month, he will discuss the story behind one of his fantastic landscape photographs

To see more of David's images or to book a place on one of his workshops, visit www.into-the-light.com

© David Ward

Landscape photographer David Ward explains how he captured this atmospheric coastal image while on a trip to Vikspollen in Norway

I WAS with a workshop group in the Lofoten Islands in Norway when I took this photograph. It was one of my epiphanic images of 2005, with the mood of the scene suiting the subject perfectly. We'd gone out to photograph sunsets, but the cloud had come in and there wasn't any golden light. Instead, we were confronted with a mean and moody scene.

I love the moodiness of the image with the low cloud in the sky and the mountain looming menacingly in the background. Mood is a really important for me in a landscape image. When I'm shooting wider landscapes, mood is one of the things I look for – in this case the mood is quite sombre.

While walking along the shore, I spotted a white stone wedged between the rugged rocks. It is covered in white lichen. I thought the rock had fantastic photographic potential and I tried to encourage some of the workshop participants to photograph it, but they weren't overly keen. I think it comes down to this notion of having expectations when you embark on a shoot. Because the participants had gone out expecting to photograph sunsets, their expectations were stopping them from seeing other photographic opportunities.

Someone asked me later whether I had placed the rock there, but I hadn't. The bedrock formed a cleft in which the rock was wedged. I went back to this location last year and the stone was still there, but it had cracked in two.

Although this is a wide view of the landscape, the image has an abstract, graphic quality. When I photograph wider views I try to make them quite graphic – a lot of my images tend to home in on details within the wider landscape. I like the way the rock is positioned in the centre of the frame. In photography, this is usually a no-no, but I don't believe in following rules. In my view, a photograph either looks right or it doesn't. The rock may be small – it forms only a small percentage of the whole frame – but it is a powerful element. It is brighter and lighter than everything else in the frame, and acts as a nexus through which the power in the picture flows. I like the way the energy of the picture runs through the rock and cracks on the other side.

It was getting quite dark by the time I took this shot. It must have been about 10.30pm, although there was still enough light in the sky to make the exposure. The fact that the mountain in the background is so dark and there is very little detail here is quite important. I used grad filters to control the sky and in the process this has darkened the mountain. The whole image, although it's in colour, is very low-key – almost monotone. I think that's why the image gets away with this level of darkening in the sky behind.

I used my Linhof 5x4 camera loaded with Fujichrome Velvia 50 Mark 1 film and a 90mm lens. From memory, my exposure was 8secs at f/32, and I would have metered for the rock in the foreground. I always look at where the highlights are and try to work out what the brightest part of the image needs to be. I used two grad filters: a 1-stop grad over the sea to just above the foreground rock, and a 1½-stop grad over the sky and mountain. At any particular location I usually make just one image, but very occasionally, if the light changes radically, I might make two or three.

I keep a record of the exposure information, as I think you have to when shooting on 5x4. I generally shoot three sheets of film. I process one to see how that looks, then process subsequent sheets and maybe adjust the processing. If the light has changed and I've had to alter my exposure, I record this so I know how much I need to change the processing of subsequent sheets.

I generally shoot on Velvia film because I like its colour palette. The more you use a type of film, the more you understand how it will react in different conditions. The blue of this scene is to do with the fact I'm using a daylight-balanced film in these conditions, and the blue colour cast is a big part of the mood of the picture.

Cameras, of course, don't 'see' colour as the human eye does. We accept the colour information from the whole of the environment, even on our peripheral vision, and automatically 'correct' the colour of what we see. I've trained myself to 'see' as my film does. I'm fascinated by how vision works. We take it for granted, but it's incredibly complex.

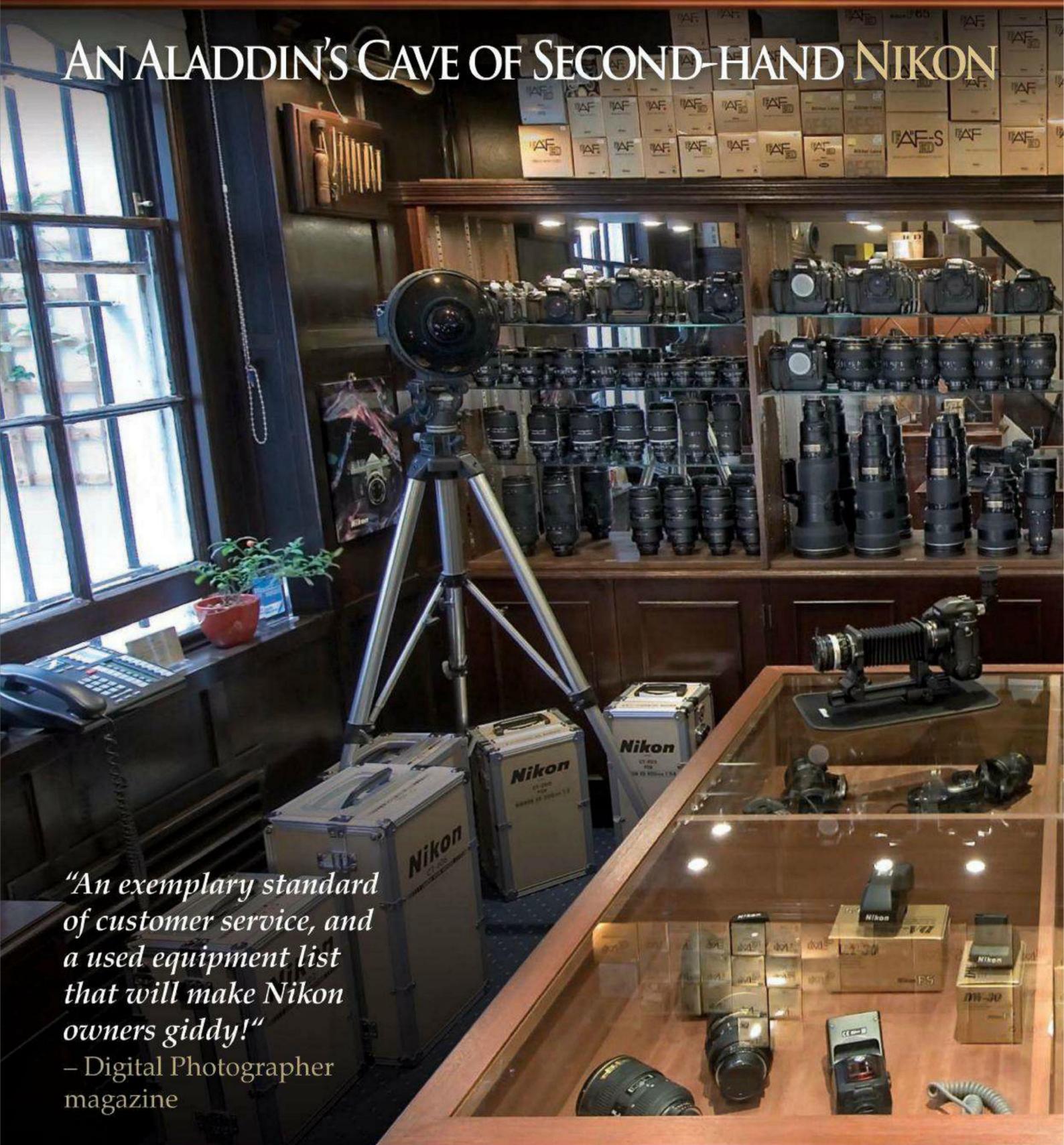
You have to make a photograph as something within its own terms – and not try to describe the whole scene. Photography for me is about 'distilling' what I see in front of me. Other visual arts start from a literal or metaphorical blank canvas, and you add things to this, but photography works the other way – it is about using the chaos and complexity of the world around you, and trying to reduce this to something that fits within the frame. The key is how far you take that reduction. **AP**

**David Ward
was talking to
Gemma Padley**

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Retoucher's Guide

Richard Sibley reveals how to soften portraits using the Diffuse Glow filter

IT IS possible to spend hours retouching portrait images. Professionals make sure that every little blemish disappears and that skin is flawless, but in inexperienced hands the results often look completely fake, with the skin looking like plastic.

However, digital portraits don't have to be heavily retouched to look fantastic. Often, the simplest of techniques has the biggest impact. Before digital imaging, many photographers would slightly soften

images, either by using a soft-focus lens or filter when taking the picture, or when making a print in the darkroom. This has the effect of smoothing the skin, and when combined with high-key lighting it would create a bright, flattering portrait.

This effect is easy to replicate in software. Using the Diffuse Glow filter adds an effect to highlight areas that can make the skin look like it is glowing, which has a softening effect. Even if there isn't a Diffuse

SOFTWARE USED **Adobe Photoshop CS5**

SKILL LEVEL

TIME TAKEN **10-15mins**

KEY TOOLS **Layers, Diffuse Glow filter, Blending modes**

Glow filter option in your image-editing software, there is another way.

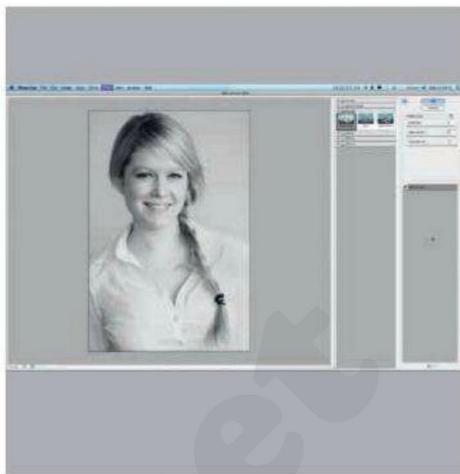
So there's no need to slave away for hours only for your subjects to end up looking false – this simple technique will create flattering portraits in minutes.



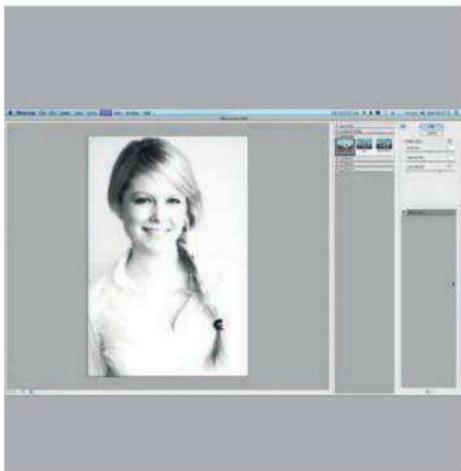
1 You should start off by duplicating the original portrait image onto a new layer. It is to this new layer that the effect is applied.



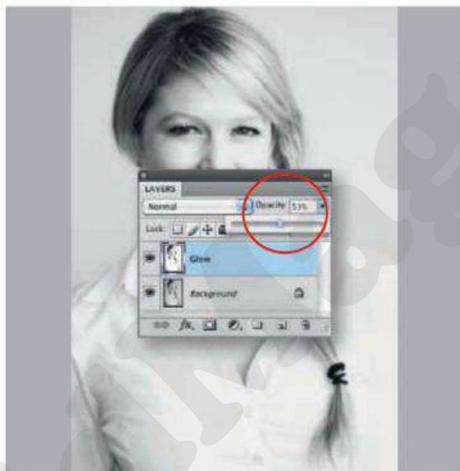
2 The next step is to go to the Filters menu and select Distort>Diffuse Glow.



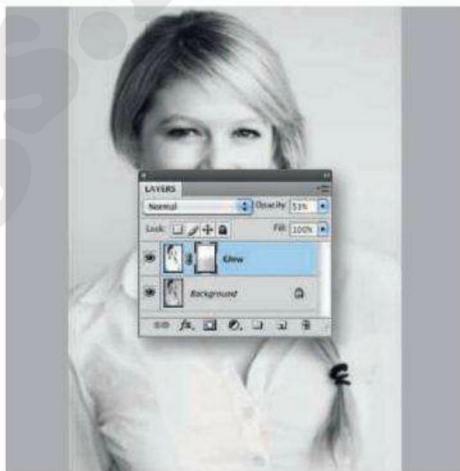
3 To make sure that you start at the correct point, set the Graininess and Glow Amount to 0 and the Clear Amount to 20.



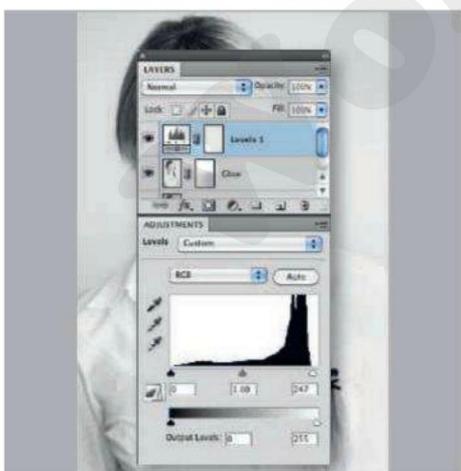
4 Now adjust the Clear Amount slider to around 14. Adjust the Glow Amount so that the highlight areas begin to soften and become pure white. Don't worry about losing detail. Finally, add some grain to the image to add any texture that may have been lost.



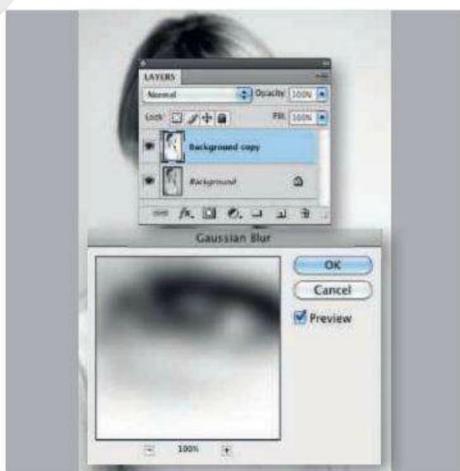
5 Blend the high-contrast image with the layer below by changing the opacity of the top, Diffuse Glow layer so that it blends with the original layer below. The emphasis should be on keeping the face looking bright and smooth, while reintroducing some detail.



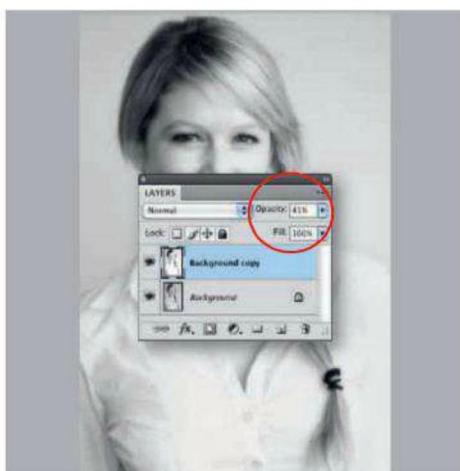
6 To recover details that may still be a little burnt out, create a layer mask and with a large black brush set to an opacity of 5%, slowly create a hole in the mask to show more of the detail from the original layer below.



7 Finally, create a new Levels or Curves Adjustment layer (Layers>New Adjustment Layer>Levels/Curves) and adjust the contrast of the overall image. The advantage of using an adjustment layer, a layer mask and new layer for the diffuse glow is that you can go back and tweak the effects as needed.



8 If your editing software doesn't have a Diffuse Glow filter you can create the same effect by following step 1, but then applying a fairly large Gaussian Blur to the portrait image. Make sure it is enough to blur details, but still see the shapes and outline of the face clearly.



9 You need to change the Gaussian Blur blending mode to Overlay to lighten the glow effect and reduce the Opacity to taste. Then continue to adjust the image brightness and contrast as seen in Step 7.

Expand your creativity

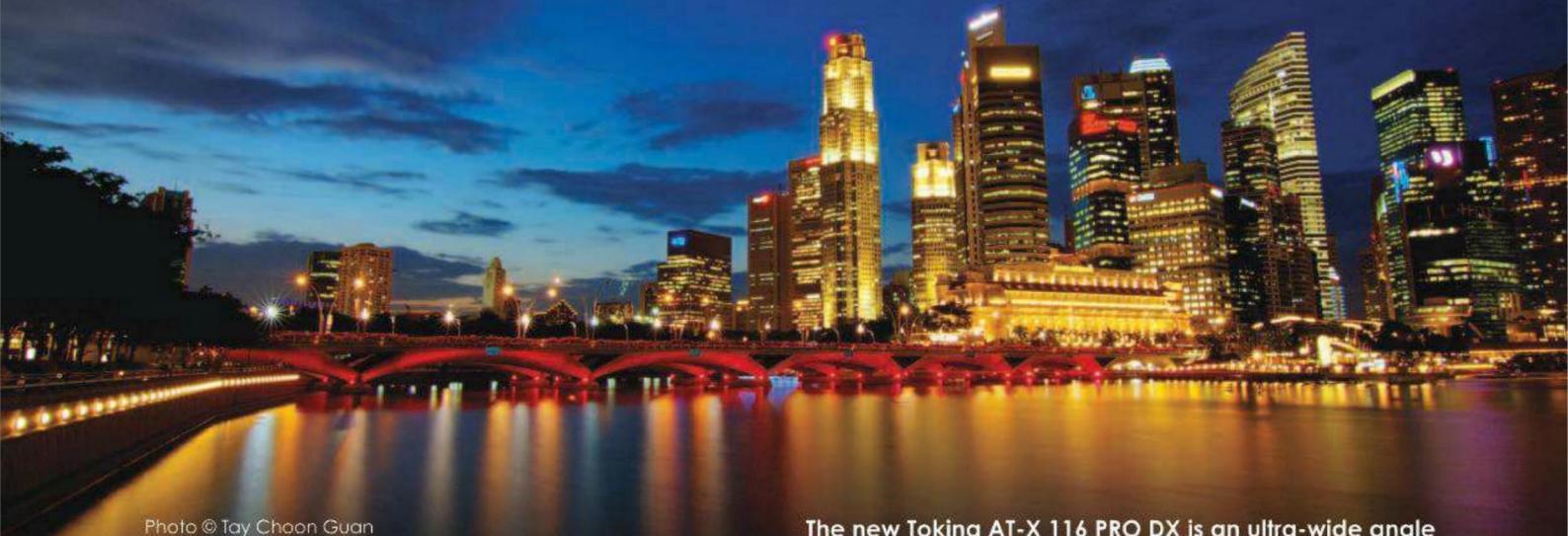


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Behind the lens

Staff photographer **Leon Neal** offers his take on what it is that makes a good press photographer. He talks to **Oliver Atwell**



IT IS fair to say that these days the general public tend to take the images that they see in newspapers and online for granted. Print journalism and news websites are saturated with photographs taken by an endless stream of press photographers and often even the readers. However, it can sometimes be interesting to look behind the camera and get to know the man or woman with their finger over the shutter release. Press photography is not the simple task that many people may assume, as behind the lens myriad thoughts and considerations are flying through the press photographer's mind.

Leon Neal has been a staff photographer for the international news and photo agency Agence France-Presse for the past five years, a job that followed a number of years as a press photographer working at *The Times* newspaper. His accomplished images stand out from the crowd and demonstrate that press photography can be an art form in itself. Leon's images are able to communicate a narrative through an assured sense of composition, lighting and, on many occasions, a good deal of humour.

Leon says that his love of current affairs was crucial in his decision to become a press

photographer. The chance to combine his interest in news events and photography was too strong to resist.

'Getting into press photography was inevitable,' Leon reveals. 'To be able to marry my two principal interests was very appealing. It also gave me a great opportunity to see lots of new things and meet so many interesting people. It can be unpredictable as you're working on something different every day. You often don't know what you're going to be working on until the evening before or even that morning. For me, that was the major appeal. You never have a chance to get bored.'

Suffice to say, press imagery is a vital component in educating the public in what is going on around the world. The importance of photography in this respect is something that Leon believes wholeheartedly.

'Stills and video are the two major players with regards to informing the public about current events,' he says. 'But photography is more than able to hold its own against moving imagery. Photography is a medium that still resonates strongly with the public, and it always will. When you open up a newspaper and see a photograph, that

single image could tell you all you need to know about the story. Just the act of pressing the shutter at exactly the right time can reveal a whole narrative to the viewer. That is the true power of photography.'

AGENCY WORK

It may sound odd, but it could be said that press photography – in fact, all documentary imagery – is a kind of cannibal. It's a genre that devours and employs all other forms of still imagery. Looking through Leon's work, that point is made clear through the presence of landscape and portraiture, often within the same image.

'Press photography demands that you have an awareness and understanding of all forms of photography,' Leon explains. 'It's a case of being a jack of all trades. You have to be amply prepared for whatever the agency or newspaper throws at you. There are days when you'll be covering a story that relies on a single portrait. Then there are times when you are in a place like a museum and you are trying to decide the best way to tastefully light a still-life image. It's a very demanding job in that sense. You need to be able to think at a moment's notice.'

Leon suggests that being able to draw

Above: One of Leon's shots from Libya, an assignment he describes as being entirely out of his comfort zone

Right: The 2010 winter Olympics in Canada – one of the rare occasions when Leon had a chance to research and prepare



ALL PICTURES © LEON NEAL

Above: Fashion shoots are a situation that can find photographers vying for space among a heaving mass of press

on your own experience is a crucial way of building confidence when out shooting.

'The first few times you go out on a shoot are obviously nerve-racking,' he says. 'But once you have a little experience under your belt you begin to understand how certain circumstances lead to particular results. Certain recurring themes will work with certain styles. You're essentially able to look back at your own work and use it as a template. But that's not to say that I'm not still finding myself in new situations. I recently spent some in Libya doing conflict photography [see left], which was my first experience in that kind of event. I had no reference point to work from. I had never worked under fire before so I was absolutely out of my comfort zone. It was the first time

in a number of years that I felt tested with regards to operating my equipment in an alien condition. Even so, I still had to be able to stay calm and think on my feet, which is true of any high-pressure situation.'

Closer to home, the high-pressure situations that Leon finds himself in are more to do with sharing an event space with many other photographers.

'It's fair to say you also need to keep a cool head when you're jostling for space among hundreds of other photographers at an event like a royal engagement or photographing on the red carpet,' he says. 'However, I think it's important to note that there's perhaps an unfair perception of how photographers at these events treat each other. A lot of the time if photographers know each other then they'll look out for one another. I was at a Fashion Week recently and during an event like that you'll see groups of photographers sitting together, chatting and generally looking out for each other. At the end of the day everyone's in the same boat, but obviously there are the odd occasions when you've got to stand your ground and assert yourself. Those moments of tension and stress are what keep the job interesting, though.'

As he works for a press photography agency, Leon can often find himself shooting a wide range of subjects. Faced with such a diverse range of assignments and locations, then, it would be logical to assume that research plays a large part in his preparations for a job.

'My job is not really any different to any photographer working on a regional newspaper,' he explains. 'Sometimes you'll have jobs that come up at the same time every year and you have to work out a way to shoot them from a fresh angle. It's not quite the jet-setting lifestyle that people probably imagine, where you're flying around the world at a moment's notice. That does occasionally happen, but often it can be things

'Just the act of pressing the shutter at exactly the right time can reveal a whole narrative to the viewer'





like making your way to the Christie's salesroom to photograph a painting that's going to auction. Something like that doesn't require the greatest amount of preparation.'

On the other hand, Leon can find himself taking on larger assignments such as the Winter Olympics (see image on page 23).

'When I covered the Olympic Games in Canada in 2010, I had a chance to do my research, look into the sports and get to understand who the athletes were,' he says. 'It's a case of being prepared. Sport is a good example for me because I don't particularly follow sport. When I am occasionally sent to cover sporting events it requires a little more effort. If I were sent to cover a football match, I'd just be shooting some pictures of a couple of guys kicking a ball around, whereas someone who had experience and an understanding of the sport would know exactly who these players were, who had a grudge against who, and would know the physicality of the sport.'

It's often been said that press photographers and wildlife photographers are almost similar in their approach to their subject. While the situations both these camps face are unpredictable, a level of understanding with regard to behaviour and environment is crucial.

'I have a great many friends who, as well as being press photographers, are also keen nature photographers,' says Leon. 'In many ways they're two interchangeable genres. They both involve knowing your subject, knowing your environment and having a

great deal of patience waiting for a subject to show itself on the scene. There's a great level of satisfaction with both.'

VISUAL STYLE

One of the main reasons that Leon decided to forge a career under Agence France-Presse was because of the company's policy that their photographers should

Above: Leon's shot taken at the Pope's open-air mass in Glasgow, 2010

Below: An example of Leon's unconventional use of composition

always strive to get shots that are different from the norm.

'AFP encourages you to produce something that stands out from the crowd,' says Leon. 'They don't always want to see the clean and straight images that you can find in any old newspaper. You have to be careful, though, because sometimes that's exactly what the paper is looking for. It's





always worth taking that risk, though. At the end of the day these are the pictures that you're going to become known for.'

A good example of Leon producing an image that stands out from the crowd is his 2010 image of the Pope's open-air mass in Glasgow (see above left).

'With an image like that, I had the time to run around and get a good feel for the place,' he says. 'I could get some straight shots and make sure I had those in the can before attempting to try something different. Here I was able to exploit the light, shapes and colours to achieve something that would stand out from the other conventional shots.'

Attempting to find something a little quirky in the image is about as close as Leon can get to pinning down a consistent visual style within his work.

'I'm not too sure that I have a style where people can look at an image and say that it's without a doubt a Leon Neal image,' he says. 'That said, there are a handful of people, such as my girlfriend, who can look at an image and know it's mine. I'm not sure how, but obviously there's something there. The worry is that as soon as I identify it, I'll lose it.'

'When I was working at *The Times* they had a set style for the images,' he adds. 'Everything had to be a certain shape because they knew how the images would work on a page. That required me to shoot in that style. It's the opposite for me now. I have to be aware of the fact that my images could be used in a variety of places so I have to make sure that I have a good spread of pictures that can work across a wide range of publications.'

EQUIPMENT

Finding himself in such a variety of situations, Leon uses a multitude of cameras and lenses.

'AFP exclusively uses Nikon cameras,' he explains. 'I use a combination of the D3, D3S and occasionally the D700. Lens-wise, everything from a 14-24mm to a 600mm. It's a wide arsenal of gear because you never know what you're going to be shooting. For example, when I was shooting the Brit Awards, I was glued to the 600mm. But then, tomorrow I could be off somewhere in a press scrum and wielding a 14-24mm. You have to be prepared for everything. If I had to pick one all-round lens that I would keep with me at all times, it would be the Nikon 50mm f/1.4. It is great for something like street photography, and it's a size and length that I'm used to. It is also a fast lens so there's no need for a flash. It's a real "get out of jail free" lens. Thank goodness I don't have to pay for all this equipment.'

If pushed, Leon would pick the Nikon D3S as the camera that he favours most. 'The quality of the images that the D3S produces is incredible,' he says. 'I shoot raw all the time, so it's perfect. I shoot video as well. I produce web clips that aren't broadcast quality, but are perfect for embedding on web-based AFP news reports. I am very much looking forward to the D4 and seeing how that can handle video. It's pretty exciting.'

ETHICAL STANCE

One of the most important things that a press photographer should possess is not a good camera or lens – it is a strong ethical grounding.

'I think it's fair to say that there's a vast grey area in press photography and the media in general concerning what you can and can't do,' says Leon. 'For starters, photo manipulation is one of the biggest sins. The only manipulation that you can get away with is basic darkroom techniques, such as adjusting the levels slightly to create a more

balanced exposure. However, there are some agencies where they demand that you send in the file completely untouched – no colour correction, no sharpening.'

Outside of image manipulation, the way a press photographer behaves is the next major ethical issue.

'The way you go about getting your picture is something that every photographer has to consider,' Leon explains. 'I think anyone with a decent head on their shoulders will understand when to take a photo and when to put their camera away. The important thing is to ensure that the person being photographed isn't being fooled or exploited in any way. You must make sure that your motivations for taking an image are sincere and that you haven't set out to make someone appear foolish or portray them in a deceptive light.'

Leon's thoughts on the ethics of press photography lead on to how the public's perceptions of it have shifted over recent years.

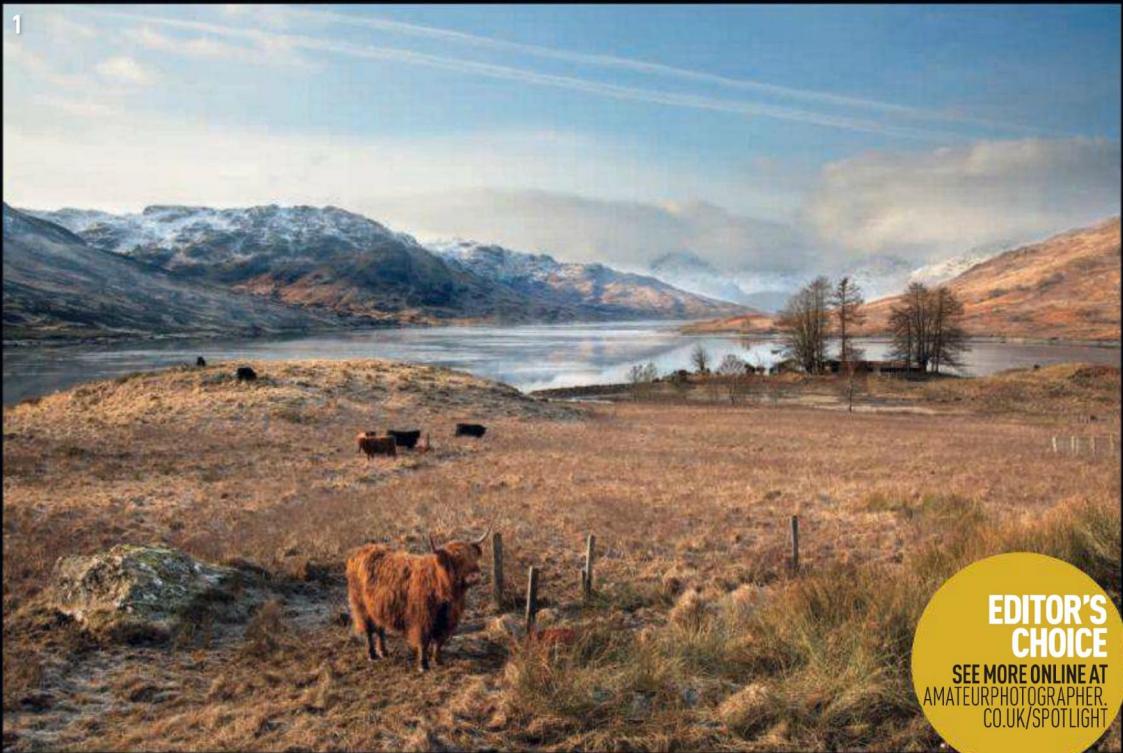
'There have been concerns recently, largely due to the Leveson Inquiry, that all photographers and journalists are being bundled into the same group,' he says. "'Press photography" and "paparazzi" are two terms that are becoming increasingly interchangeable. That's the big issue at the moment. When I'm in a public place with a camera over my shoulder, I often find people will approach me and ask me who I am waiting for, at which point I have to tell them that I'm not a paparazzi photographer. Unfortunately, that kind of photography is a large part of the public's perception of press imagery. They think we all go around chasing celebrities all day. It seems strange that these people will consume all these images, yet at the same time seem to hate the photographers that do it. It's a strange contradiction.' AP

To see more of Leon's work, visit www.leonNeal.com/blog, or follow him on Twitter at [@tabascokid](https://twitter.com/tabascokid)



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ReaderSpotlight



Gavin Forrest South Lanarkshire

Back in 2006, Gavin bought a Panasonic Lumix DMC-FZ15. While experimenting with the camera he became more interested and adept at creating satisfying photographs. He has recently begun upgrading his equipment and now owns a Nikon D700 and D300, a Panasonic Lumix DMC-GF1 and a Nikon D70 that has been converted to infrared. His favourite subjects include landscapes, people and wildlife. His favourite locations are Glencoe in Scotland, Tuscany in Italy and the Oregon coast in the USA. Gavin has also recently been awarded a Distinction in the Photographic Alliance of Great Britain awards.

EDITOR'S CHOICE
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This is a nicely constructed shot in the classic style, which shows a scene that is quite difficult to photograph in an interesting way. The view is propelled from ordinary to compelling by the inclusion of the Highland cow that is facing our way and is so wonderfully backlit – *Damien Demolder, Editor*



Highlanders
1 The elements have all pulled together nicely to form a pleasing image
Nikon D700, 24-120mm, 1/160sec at f/11, ISO 200, 0.9ND grad, tripod

On the Grand Canal
2 The slow shutter speed has given this image an interesting ghostly effect
Nikon D200, 10-20mm, 5secs at f/22, ISO 100

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San Marco Square

3 The unusual border around this image really helps to focus the eye

Nikon D300, 10-20mm,
0.8secs at f/25, ISO 200

1



2



3



Sweet Disposition

1 This ethereal shot shows the grace and control of the dancer
Canon EOS 50D, 28-80mm, 1/125sec at f/3.5, ISO 800

Wiser

2 Nicola asked her daughter to pose while she was playing
Canon EOS 50D, 28-80mm, 1/6sec at f/9, ISO 400

My High Heels

3 This simple but interesting shot says a great deal about dancing
Canon EOS 50D, 50mm, 1/6sec at f/8, ISO 400

Young Flame

4 The intriguing shot makes great use of a visual pun
Canon EOS 50D, 28-50mm, 1/4sec at f/5.6, ISO 100

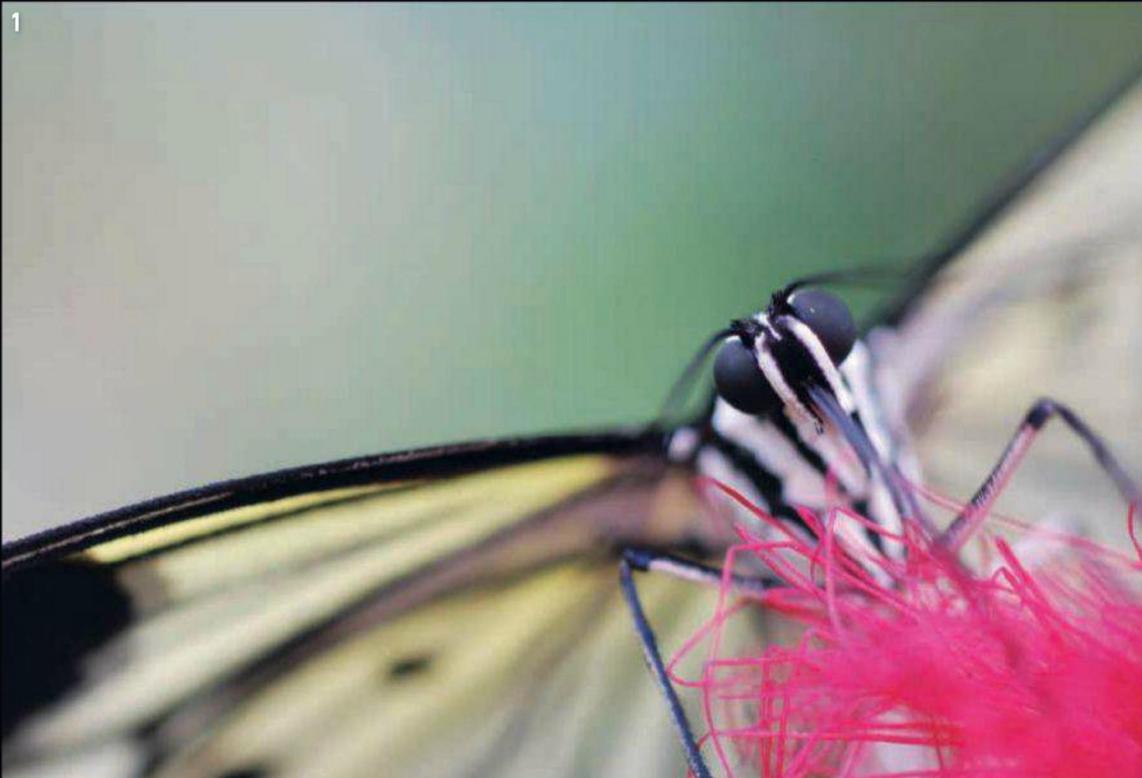
4



Nicola Davison Reed Nottinghamshire

Nicola's first experience of photography was back in 1976 when she experimented with a Polaroid camera. She found taking photographs incredibly rewarding and at the age of 17 received a do-it-yourself, all-in-one photography kit, which included a Praktica SLR, an enlarger and a developing kit. Nicola then spent the next few years

honing her craft by practising the skills laid down by some of her favourite photographers. Her favourite subject is street photography and she also enjoys photographing dance. In the future, she hopes to exhibit her work and further improve her skills at street photography and portraiture.



Stephen Lloyd-Smart West Yorkshire

Photography is a medium through which Stephen can communicate his passion for the natural world. In 2008, he bought his first DSLR and discovered the joys of being able to review images instantly. He now feels that he is beginning to develop his own visual style. His favourite location is the woodlands around West Yorkshire and in the future he hopes to generate enough money from photography to cover the cost of upgrading his kit.

Tropical butterfly

1 The composition and angle of this shot really make it work
Nikon D80, 50mm, 1/100sec at f/4.2, ISO 500

Bluebell

2 This abstract image makes use of colour and a shallow depth of field
Nikon D80, 50mm, 1/200sec at f/6.3, ISO 1600

Fly agaric

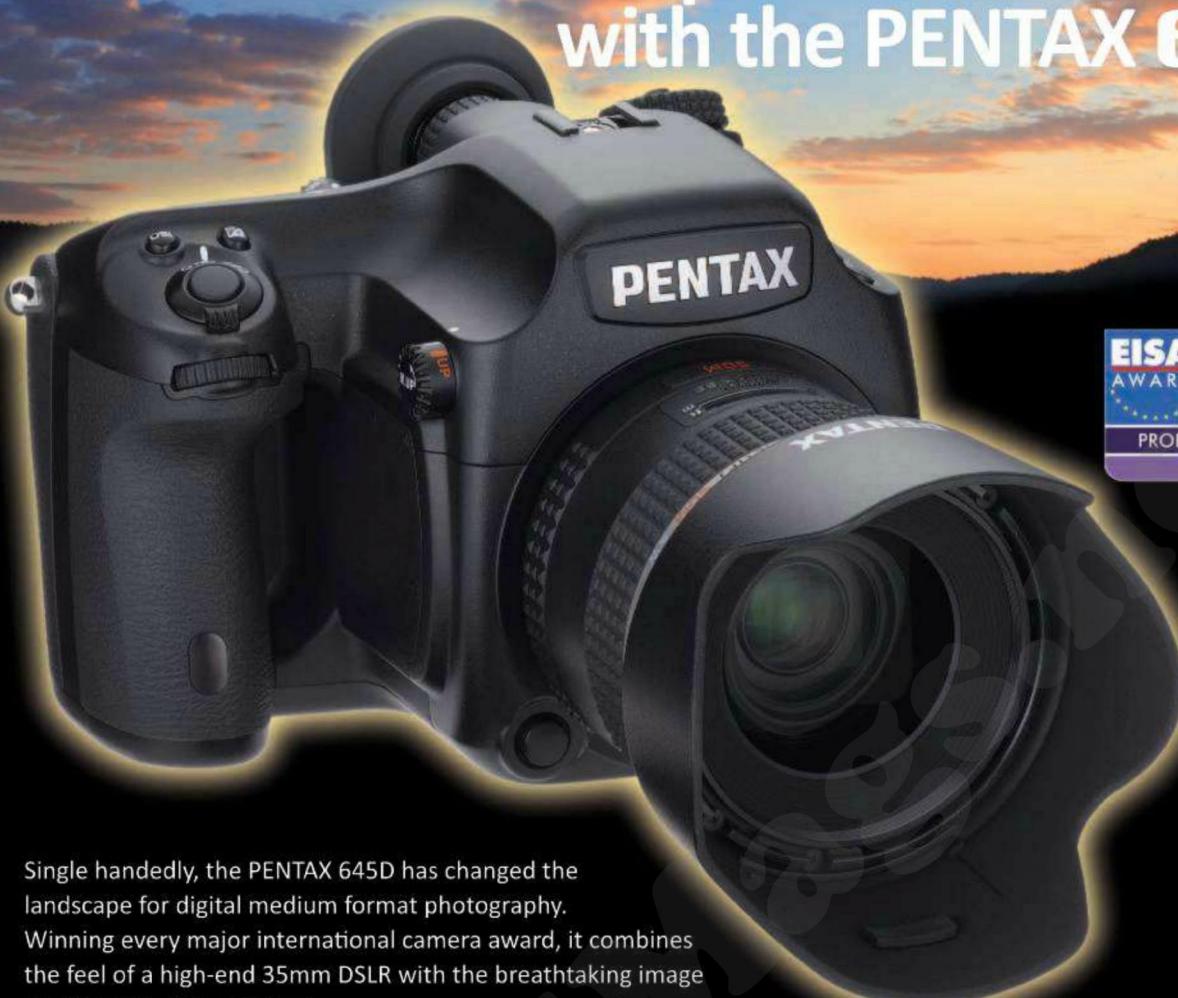
3 The hollowed out stem and vivid colours add a real depth here
Nikon D80, 50mm, 1/2sec at f/9, ISO 100

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Master of the medium



Master photographer and printer **John Blakemore** has been producing his enchanting landscape and still-life photographs for more than 40 years. **Gemma Padley** talks to him about his vision and meticulous approach to printing

IF YOU need reassurance of the enduring power of film, one glance at John Blakemore's beautifully produced prints may set your mind at ease. John is one of the UK's most respected photographers and printers. When his latest book, a major retrospective entitled *John Blakemore: Photographs 1955-2010*, appeared on the AP features desk a few months ago (see *Review AP* 3 December 2011), our interest was piqued and we resolved to speak to him to find out how he creates his images.

BACKGROUND

Born in Coventry in the West Midlands in 1936, John, a self-taught photographer, discovered the medium during his national service with the RAF in Libya during the 1950s. 'I drew and painted all the time when I was a child, but I'd never had a camera,' he says. 'When I was in Libya, my mother sent me a copy of *Life* magazine featuring Edward Steichen's Family of Man exhibition at the Museum of Modern Art in 1955. I thought, "That's what I'll do – I'll become a

photographer." And that's what I did.'

In Libya, John photographed sunsets, the lives of ordinary people living in the city – in fact, anything that caught his eye. 'I was excited by looking through the camera so I photographed everything,' he says. 'Everything was a potential subject.'

When he returned to the UK in 1956, John began a freelance career, documenting, among other things, what life was like for the people of Coventry in the aftermath of the

From the series
Early Colour,
1963-1968



ALL PICTURES © JOHN BLAKEMORE

Right: From the series LILA, Sequence 4



Above: From Wind Series II



Second World War. He worked for the Black Star picture agency and as a studio photographer during this time. 'I worked in a studio to support myself, but did the documentary work in my spare time,' he recalls. 'I realised very quickly, though, that a freelance life wasn't for me.'

John left Coventry in 1968, and after a few years in London he became emeritus professor of photography at the University of Derby from 1970–2001. He still lectures there occasionally.

TRANSITION

While John's early practice focused on photographing people (both documentary and commercial), he is now perhaps best



Right: From the series Metamorphoses



known for his enigmatic landscapes and poignant still-life photographs, most notably an on-going project photographing tulips, which he began in 1985. He sees this work not as being about tulips as such, but rather an exploration of image making. The transition to landscape photography happened around 1970, during what was a 'period of stagnation in my personal practice'. Finding solace in the landscape during a visit to Wales, the trip marked a new phase in John's image making.

'I didn't want to pursue documentary photography any more, so I started photographing the landscape,' he says. 'The landscape in Wales was unlike anything I'd experienced before – it was exciting. I went on to photograph the landscape for ten years.'

John's love of the landscape comes from a lifelong love of the natural world. 'I was a keen naturalist and ornithologist as a child, but [had lost touch with these roots],' he says. 'Photographing the landscape was a way of recapturing my love of nature from my childhood.'

When working on his landscape photographs in the mid-1970s, John thought of the landscape as being about 'energy' and looked for ways to capture this visually. 'I'd been photographing water – the sea mainly – and was looking for other ways to extend this idea of recording the energy of the natural world,' he says. 'I wanted to record the inherent forces that shape the landscape.'

For John, this meant photographing the wind in trees: 'It wasn't just a case of setting up the camera and waiting for the wind to blow,' he explains. 'I spent time watching how the trees behaved in the wind.'

John decided to use multiple exposures to capture the different stages of movement. 'I could make one exposure when the wind

'Photographing the landscape was a way of recapturing my love of nature from my childhood'

was blowing strongly and another when it was blowing more softly,' he says. 'In this way, I could build up layers of movement.'

Initially, John used around five exposures, but as he refined his technique the number of exposures per image increased. 'The number of exposures varied depending on the effect I wanted to achieve, the way the trees were moving and so on,' he adds.

Above: From the series *LILA*, Sequence 2

STILL LIFE

Apart from the landscape images, a large part of John's photographic career has involved shooting still lifes, both 'found' and arranged.

'Before I began making still-life pictures, my photography had been about noticing things that were already there,' he says. 'With still-life photography, you start with an empty space, make something and photograph it. You may have a certain number of elements you want to use, but you have to play with them until they produce what you feel is an appropriate arrangement. Sometimes I can do this very quickly, while other times I can spend hours working on the arrangement.'

John uses reflectors – often a piece of white card sometimes covered with tinfoil – to control the natural light across areas of his subjects.

COLOUR AND BLACK & WHITE

Working in both colour and black & white throughout his career (he started working in colour in the late 1950s), John stopped shooting colour for a number of years before returning to it in the early 1980s. He uses colour negative Fujicolor Superia 200 film (processed and printed by a local high-street lab) with Nikkormat and Nikon FM2 cameras and 50mm or 80mm macro lenses. For his black & white landscape and still life images, John uses an MPP medium-format camera. He processes and prints the negatives himself (see box below).

'All my work on 5x4 (both landscapes and still lifes) is made using one lens – a Schneider Symmar 180mm,' he says. 'I chose to shoot the landscape images in black & white to minimise distraction, as I felt the landscape was more accessible in this way.'

John uses the zone system when taking his images, which involves

PRINTING PROCESS AND PAPERS

JOHN likes to explore the subtleties and extremes of tone in a print. 'I think of tonality as having an emotional effect and often use extreme movements of tonality,' he explains. 'I might make the print very dark or very pale, for example. I have a fairly precise idea of the way I want a print to look when I go into the darkroom. It's about exploring how the negative can be printed in different ways.'

John uses mostly selenium to tone his prints, or gold toner for the paler prints, which is known for its archival properties. 'When many photographic papers were available, I used a wide range – mainly because of the different ways the papers responded to toners,' he adds. 'My standard papers were Agfa Record Rapid and Agfa Portriga Rapid. Both responded well to selenium toner and both would "split-tone" reliably, with Portriga paper particularly yielding a rich brown/purple coloration.'

'When I began exploring high-key prints I

used Seagull, a paper with a cooler tone, which I felt suited the more subtle tonal scale. I often gold-toned the prints to accentuate cold tones. A paper I used for a small number of images was Kodak Ektalure, made for the portrait trade and only available in grade 2, normal. It was an unusual paper for split-toning, giving a subtle brown on high midtones. To allow for working between grades or to nuance tonality, I used Beers formula print developer, which I mixed from raw chemicals. I still make and use this developer today.'

'None of these papers is available now, but there are a number of other papers on the market that give perfectly satisfactory results. I have used Foma, Ilford and Adox papers, and now use variable-contrast papers – Ilford Warmtone or Adox MCC 110 – depending on the feel I want in the print. I generally print with a single filter, although occasionally I use split-filter methods.'

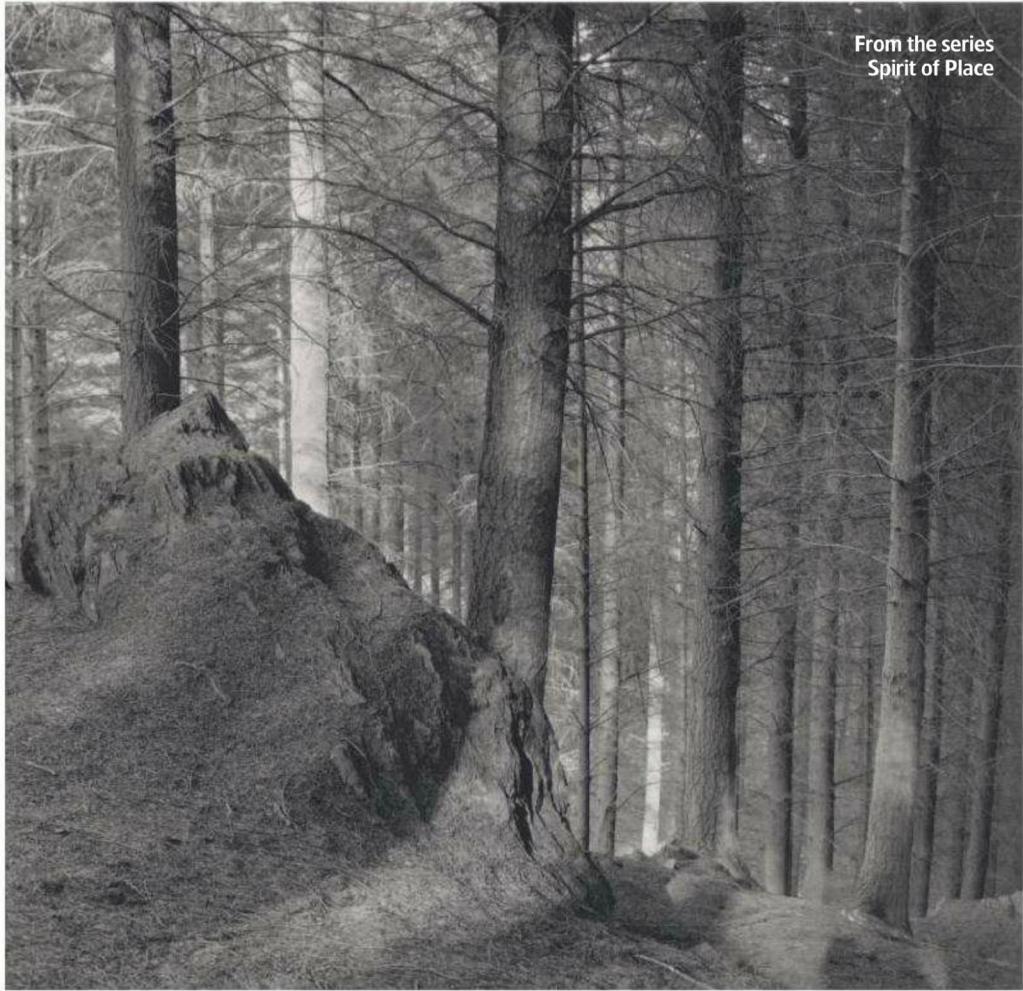
 previsualising the scene in terms of different tonal values. When working 'in the field', he considers how he'll print the images in the darkroom. 'I see the zone system as akin to poetry,' he says. 'The basic premise of black & white photography is about controlling contrast, and the zone system is about using contrast in a way you want, to predict a certain tonality.'

Some of John's more recent colour work, such as his images of pastel skies (see below), comprise two images joined together, with the images being cut up and reassembled. John wanted the join to be visible to acknowledge that the photographs were composite images.

Over the years, he has produced many hand-made books, including *Cape Clear Skies* that features these pastel skies. 'Making a hand-made book is like putting on an exhibition,' he explains. 'The work has to be carefully sequenced, edited and planned.'



From the series *Cape Clear Skies*



From the series
Spirit of Place



From *Tulipa* -
Kitchen series

ATTENTION TO DETAIL

John's images are meticulously detailed and textured, and his exploration of tone lends a depth to the final images. 'I take a lot of risks and there are images that don't work so well,' he says. 'I don't have rules for my image making. I look through the camera, and when the elements look right to my eye I make the picture.'

John says his relationship with his subjects is intense, and that he often works with subjects for a long period of time. 'I spend a lot of time looking and thinking about how to produce the image,' he says. 'Working with one subject for an extended period of time enables you to learn how

to "see". When photographing the landscape, I tend to go to the same places and work in small areas.

'When you first make an image in a particular landscape, you have certain ideas of what's possible,' he explains. 'If you carry on photographing [this place], you begin to understand your subject better and respond to what's in front of you in new ways. In this way, you can forge a connection with your subject. This is the basis of my work.'

'I spend a lot of time looking at the photographs I've made. Photography is a process of visual exploration, and looking at your images is an integral part of this.' **AP**

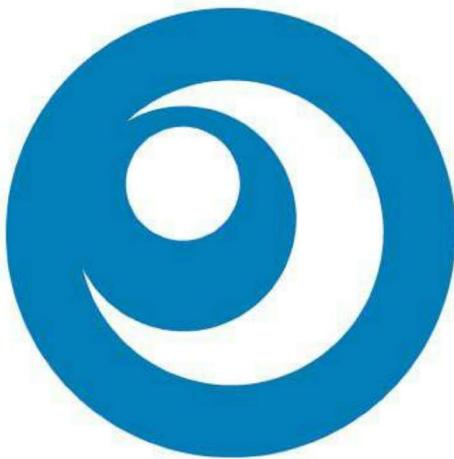
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With thanks to Hooper's Gallery (www.hoopersgallery.co.uk), which represents John's work.



JOHN BLAKEMORE



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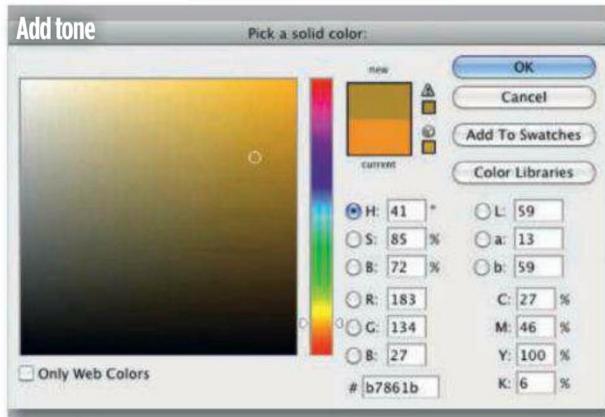
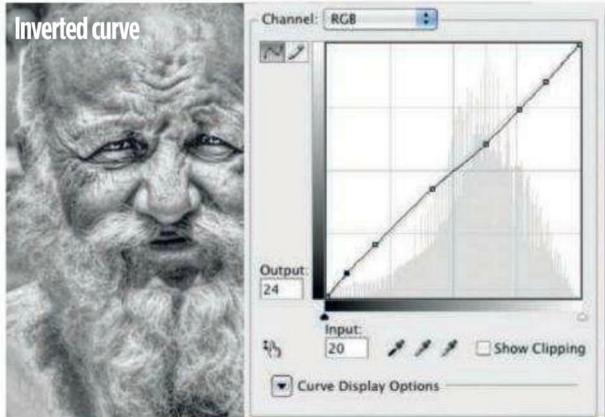
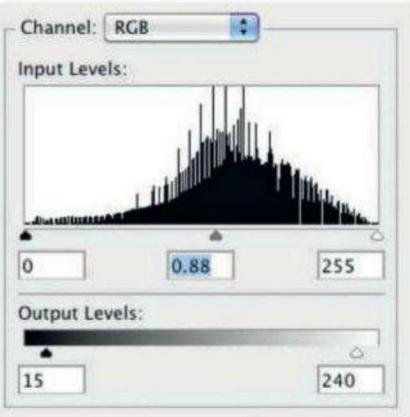
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Tunda Vandh Chief Akshay Verma

Nikon D5000, 18-55mm, 1/640sec at f/5.6, ISO 100

THERE is a place for HDR (high dynamic range) techniques in photography, but they should be used behind the scenes so their presence is not immediately noticeable, if they are noticeable at all. The first thing I saw when I looked at Akshay's picture was the HDR. Then I saw the chief. That surely is the wrong way round. When the technique is more prominent than the subject, you know you have gone too far. And that's a shame, because this was probably a very nice shot.

All I can do now is demonstrate how to rescue an image with too much contrast – although it can never be fully recovered from a serious bout of HDR.

My first step was to temper the depth of the shadows and the brightness of the highlights. Using the output sliders in Levels, I have made the blacks a dark grey and introduced a slight tone to the whites. The picture looks too bright as well, so I shifted the midtones to a darker shade. I also got rid of the colour tone for now. In Curves, the anti-contrast work continues with an inverted curve that lightens shadows and tones down brightness. You have

to work with caution here, as too heavy a hand introduces patches of flat tone that looks nasty.

With the picture about as flat as I can get it, I reintroduced the warm tone via a colour layer that was faded to 8% – so it is just a hint rather than a blanket. The finished image is some way from perfect, and probably not as good as Akshay's non-HDR original. Really, keeping it simple is usually the best policy, and HDR should only ever be used sparingly and with a licence.



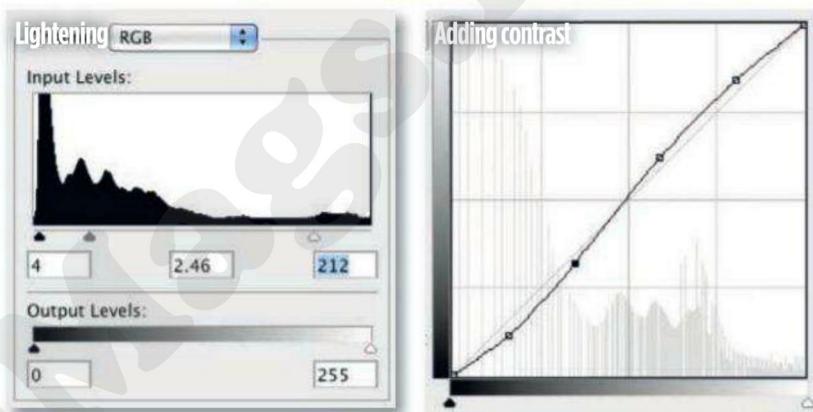
Peacock Davis Tarvans

Nikon D40, 200mm, 1/500sec at f/5.3, ISO 560

THIS is an unusual view of a peacock, taken from below. These birds have a habit of flying onto low rooftops to allow this sort of picture, and Davis has done well to get the peacock in an interesting pose and to have centred our attention on its face.

Background is vital on these occasions, and a messy or distracting one can draw all eyes away from the subject. Here Davis seems to have purposely positioned the bird's head over the gap in the trees to make it stand out. Stand out it does, but that white hole provides an attention leak for the viewer while at the same time confusing the metering system into producing a subject that is too dark.

I used Levels and then Curves to brighten the image and add contrast to the bird, and then cropped away as much of the distraction as I could – making a square portrait frame. The picture is much improved, but it would have been better for Davis to have kept an eye on the background at the time of shooting to ensure that the bright white sky did not appear at all. I've simulated, not very well, how the picture might have looked without the white patch. Even done roughly, the attention is held much more easily where it should be.



'A messy or distracting background can draw all eyes away from the subject'

Moon landscape

James Griffin

Nikon D90, 18mm, 1/30sec at f/3.5

THIS is a fantastic image that grabs the attention in the first instance purely because it is so different. In the second instance, it is well composed, well exposed and very pleasant to look at. I love the blueness and the positioning of the moon almost in the middle of the frame. There is a lot of foreground, but it doesn't need cropping away as it balances the expanse of the sky. You can get pretty cold while taking such a picture, but James proves that it was all worthwhile.

I've just added a slight curve to lift the white snow cap in the middle of the shot, to make it a touch more eye-catching. It is a great shot, James, and you win picture of the week.

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APTestbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



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MOST photographers have attempted to take photos or a video through glass, only to be thwarted by reflections. It is very difficult to remove every reflection unless all light sources from the camera side of the glass can be eliminated, and this is where the Lenskirt comes in. It is a soft material hood that is attached securely to the camera lens barrel using a drawstring cord, and then fixed to the glass using the suckers at the other end. The hood fits flush against the glass and does not let any light into the glass in the camera's field of view, thus removing any reflections.

There are several uses for the Lenskirt, be it time-lapse sequences (by reducing all reflections from internal light sources, such as someone turning on a light), or taking photos through a window in a house, a car, a plane or even a water tank at an aquarium. The product is made from a durable material that can be folded flat into a bag, and is simple to set up and effective in use. Those who press a lens right up to the glass to reduce reflections will find that by using a Lenskirt instead, the camera's stability is not affected by vibrations of the glass, such as in a moving car.

Tim Coleman

**Amateur
Photographer**
Gets rid of all
reflections when
taking photos
★★★★★

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Lighting Diagram web app Free

www.lightingdiagram.com

THE LIGHTING Diagram website is a free tool for creating and sharing lighting diagrams. A lighting set-up is easily made by adding any number of backgrounds, light sources, light modifiers and studio accessories. Each item can then be moved and rotated into position. Handily, up to a 2MB version of the final picture can be imported, along with its Exif data, to view alongside the diagram to demonstrate the effects. Once the diagram is complete and a secure account has been created, it can be shared online or exported as a PNG file at 72dpi. For a high-resolution 300dpi file, it costs five credits at \$2 per credit. Unfortunately, the picture is not included alongside the diagram in an exported PNG file.

Lastolite partners the website, so many of the specific lights and backdrops by the company can be added to the diagrams, which is particularly handy for those who use Lastolite kit. A pared-down version of the Lighting Diagrams website is available as a free iPhone app, called Sylights. The website is a great tool for keeping a reference of lighting set-ups, and sharing diagrams online is a good way to get feedback and inspiration from other users of the site. **Tim Coleman**



FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon PowerShot G1 X vs G12 vs EOS 600D

Just how good is the Canon PowerShot G1 X? We test it against the G12 and EOS 600D.

AP 24 March

Tiffen Variable ND filter

The Tiffen Variable ND filter offers control over the level of light coming through the lens in a range of 2 (ND 0.6) to 8 (ND 2.4) stops.

AP 31 March

MagneFlash Splash Mono 30

We test a splash and rain-resistant portable lighting kit that costs less than £300.

AP 31 March

Olympus OM-D EM-5

We test the 16-million-pixel retro-styled micro four thirds camera from Olympus.

AP 7 April

Fujifilm X-Pro1

We take a close look at the 16-million-pixel compact system camera from Fujifilm with an APS-C-sized sensor.

AP 14 April

Ricoh CX6

Enthusiast photographers are sure to appreciate the improvements to the series, writes **Tim Coleman**



DATAFILE

RRP £259.99
Street price Around £250
Sensor 10-million-pixel, 1/2.3in (6.16x4.62mm) back-illuminated CMOS
Output size 3648x2736 pixels
File format JPEG, CIPA multi-pic format, AVI movie
Lens 28-300mm (equivalent), digital zoom up to 2,880mm
Sensitivity ISO 100-3200
Exposure modes Program AE, aperture priority, shutter speed priority
Exposure metering Multi, centrefielded, spot
White balance Auto, 6 presets and manual
LCD 3in, 1.23-million-dot VGA
Focus modes Manual, multi AF, spot AF, face-priority AF, subject tracking AF, multi-target AF, snap
Memory card SD, SDHC, Eye-Fi
Power Rechargeable DB-100
Weight 201g (including battery and memory card)
Dimensions 103.9x58.9x28.5mm

EQUIPPED with a 4.9-52.5mm (28-300mm equivalent) f/3.5-5.6 Ricoh zoom lens, 1cm macro mode and 10-million-pixel sensor, the Ricoh CX6 is at its core the same as previous versions all the way back to the CX3. Sadly, the 10-million-pixel sensor and the camera's JPEG-only capture is beginning to look a little dated. However, useful improvements have been made to the CX6's handling.

Previous models in the series are limited to automatic exposure, but the CX6 offers shutter priority for speeds from 8-1/2000sec, or aperture priority for one of two settings: 'open' or 'minimum'. Combined with a host of sophisticated controls and shooting modes, this could make the CX6 the ideal photographer's travel companion.

BUILD AND HANDLING

At less than 3cm deep, the CX6 is impressively small for a camera with a lens of such a wide zoom range. However, the camera has a tough plastic exterior with a



smooth front panel, which feels a bit cheap. Likewise, the shutter-release button and zoom switch are a little loose. That said, the brushed-metal effect top panel looks classy and the solid shooting mode dial is flush to the body so it can't easily be knocked.

The rear is dominated by the scratch- and smudge-resistant 3in VGA LCD screen, and the resolution of the screen has been upped to an impressive 1.23 million dots. It is also 1.7x brighter than the screen in the last model, and has an auto brightness adjustment. Bright daylight is still a challenge for easy viewing, but there is no doubt the screen is better this time round.

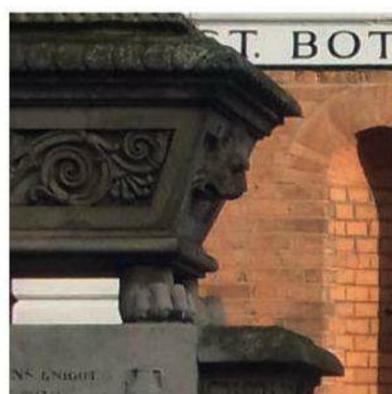
A new movie-record button has been installed for HD video recording up to 720p. The joystick control doubles up to scroll through the main menu and access a quick menu for four customisable controls, comprising exposure compensation, ISO, white balance and AF mode.

Using the standard electronic zoom, it can be tricky to achieve precise focal lengths. Fortunately, the camera also features step-zoom in 28, 35, 50, 85, 105, 135, 200 and 300mm settings.

Start-up time is 2.5-3secs, which is a little slow. Shutter lag is minimal, however.

For a camera at this level, there are some

As with most compact cameras, JPEG compression leaves image detail looking a little smudged when viewed at 100%



sophisticated controls and shooting modes. For example, the contrast-detection hybrid autofocus system continually measures subject distance for claimed AF speeds as quick as 0.1sec. There are seven different AF modes, including spot, multi-target and face priority. The latter not only prioritises focus, but also the exposure and white balance for detected faces. Manual focus enables precise adjustments.

Shooting modes include 5fps high-speed burst, interval shooting and creative shooting modes, which now features bleach bypass as an option.

It takes a while to get round all that is on offer in the CX6, but once set up to the user's most frequently used settings the camera is speedy to navigate.

PERFORMANCE

Like the older models in the series that share its sensor, the CX6 reaches the 20 marker on our resolution charts at ISO 100, and the 14 marker at ISO 3200, which is respectable. Image detail appears a little smudged when viewed at 100%, especially at ISO 400 and above.

A new 'optical super resolution' is available in 'weak' or 'strong' settings, and applies further sharpening and tonal compression during processing to give clarity to edge detail and better tonal range. However, I find that detail is overprocessed and is best avoided. Work on the JPEG files in post-production instead.

For natural results, it is better to stick to the standard colour mode, because vivid is overpowering. Generally, auto white balance can be relied upon, although blue skies in sunny conditions are cyan in tone.

Autofocus is very quick in bright light, but in low-contrast conditions the contrast detection hunts for the AF point, which slows down the focusing process. **AP**

Verdict

WITH little improvement in specification since the CX3, it is easy to feel a little disappointed with the Ricoh CX6.



However, with greater control over exposure, the camera should please the enthusiast photographer looking for a travel-zoom compact model.

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Wideangle zoom lenses

Whether you want to capture a close-up of a subject in its environment or a dramatic sweeping landscape, a wideangle zoom lens can be very useful. We put seven to the test



Richard Sibley
Technical writer

THERE have been countless times when I have wished that I had packed a wideangle zoom lens in my camera bag. This usually occurs once I have set my zoom lens as wide as it will go and find myself contorting my body into all sorts of shapes to try to get just that fraction further back for a

perfectly framed image. Had I packed a wideangle zoom lens in my bag, the chances are I would have got everything I wanted in shot with just a slight turn of the zoom barrel. Of course, a fixed wideangle optic affords the same opportunity, but with a wideangle zoom lens there is greater flexibility.

The downside, though, is that wideangle zoom lenses can suffer quite badly from various optical distortions, including barrel distortion, vignetting and chromatic aberrations. There is also the difficulty they have with maintaining sharpness at the very edges of the frame.

ON TEST

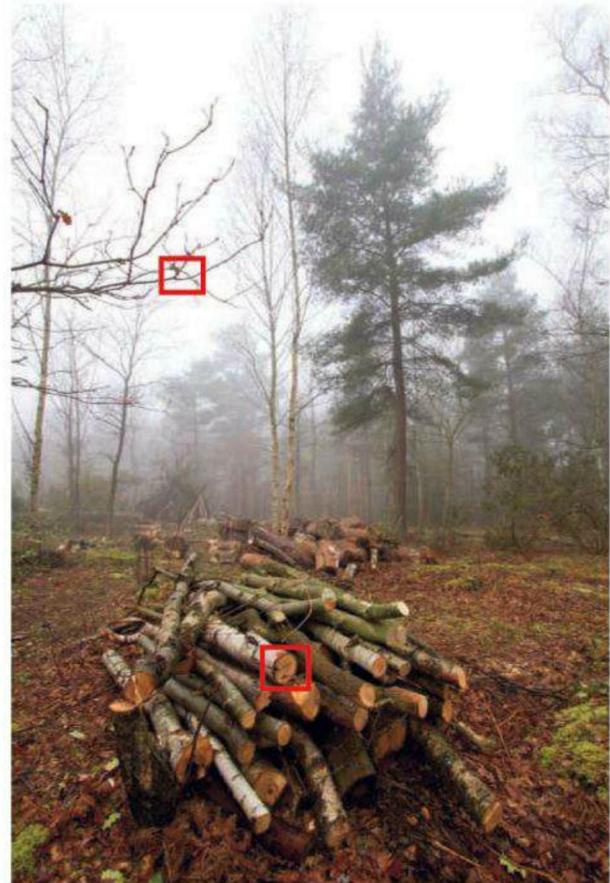
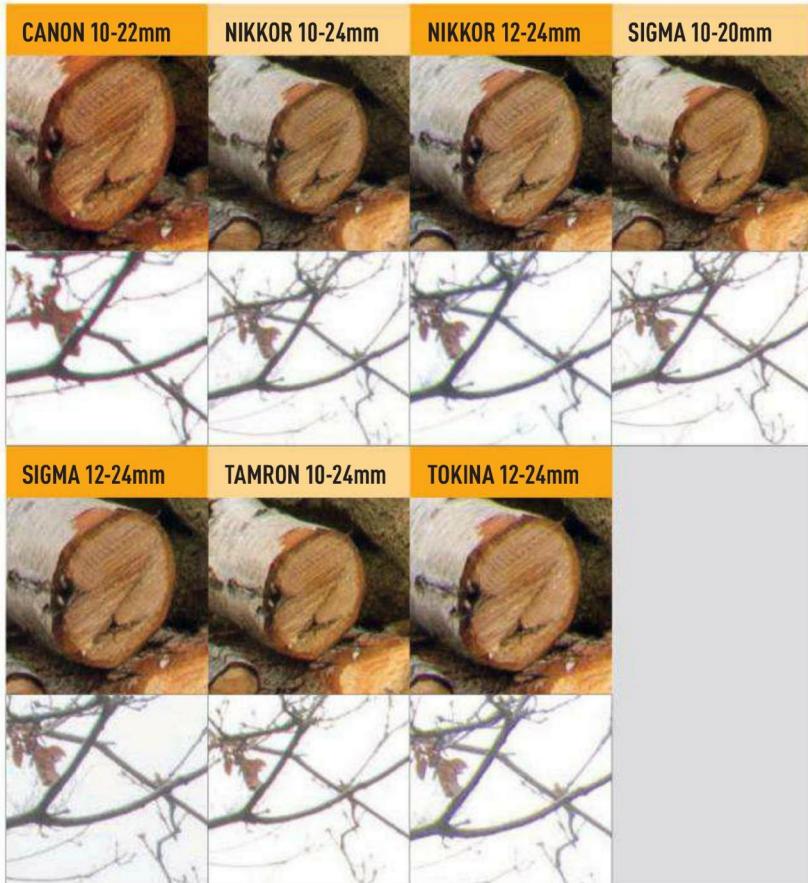
- 1 Sigma 10-20mm f/3.5 EX DC HSM
- 2 Nikkor 12-24mm f/4G ED-IF AF-S DX Zoom-Nikkor
- 3 Tokina AT-X 124 AF Pro DX 12-24mm f/4
- 4 AF-S DX Nikkor 10-24mm f/3.5-4.5G ED
- 5 Canon EF-S 10-22mm f/3.5-4.5 USM
- 6 Tamron SP AF 10-24mm f/3.5-4.5 Di II LD Aspherical (IF)
- 7 Sigma 12-24mm f/4.5-5.6 DG HSM II

In this group test we have rounded up six of the most popular wideangle zoom lenses for APS-C-format cameras, alongside the Sigma 12-24mm f/4.5-5.6 DG HSM II, which is designed for use with full-frame models. This lens has been included to see how much of a difference it makes to use a full-frame lens on a smaller sensor. As a full-frame lens will only use the very centre of the imaging circle, we can find out whether it will be sharper at the edges and show less vignetting, or be the same as when using a lens of the same focal length designed for an APS-C sensor.

BUILD AND HANDLING

As the majority of the wideangle zoom lenses in this group test are roughly the same size, the Sigma 12-24mm f/4.5-5.6 DG HSM II really stands out. Achieving such a wide angle of view on a full-frame sensor requires a fairly complicated optical design, comprising 17 elements that includes a large curved element at the front. The amount of glass involved goes some way to explaining why the lens is the heaviest on test, at 670g. This weight includes the built-in petal-shaped hood, which helps to prevent flare and stray light entering the lens from extreme angles.

This lens is very solidly built, with two rubber rings around the barrel for focusing and zoom control, and AF/M focus lock. Its cousin, the



 Sigma 10-20mm f/3.5 EX DC HSM, is very similar in terms of its build and exterior design. However, it is designed solely for use on DSLR cameras with APS-C-sized sensors and, as such, is smaller, lighter and much more in line with the other lenses on test. Both Sigma lenses allow the photographer to override the autofocus and use the manual focus ring, even when the focus switch is set to the AF position.

Two other lenses that are very similar in terms of build are the AF-S DX Nikkor 10-24mm f/3.5-4.5G ED and the 12-24mm f/4G ED-IF AF-S DX Zoom-Nikkor. Both lenses are well built, with the 12-24mm optic having an internal focusing design that means the length of the lens won't change as it zooms in and out. Again, both lenses have a focus switch on the side for alternating between manual and AF. When in AF, the focus ring can still be used as an override.

The Tokina AT-X 124 AF Pro DX 12-24mm f/4 has a different take on the focus-switching system, opting for a push/pull mechanism to change between the two methods. Having autofocus, pulling the focus ring towards the camera switches back to manual focus. The lens itself has the ridged focus and zoom rings that we have come to expect from Tokina, and with a weight of 570g this is the heaviest of the APS-C-size lenses on test.

One lens that does not allow manual-focus override when set to AF is the Tamron SP AF 10-24mm f/3.5-4.5 Di II LD Aspherical (IF). While its build quality is good, it doesn't feel

as solid as some of the other lenses here, but this is no doubt one of the reasons why it is the cheapest lens on test, with a very reasonable street price of around £370.

Finally, the lightest lens on test is the Canon EF-S 10-22mm f/3.5-4.5 USM. Its weight comes as something of a surprise, given that it is one of the most expensive optics here. Of course, the weight of a lens does not dictate how good the images that it produces will be, and a lighter lens will be a huge plus point to many photographers. Like other lenses here, this optic also has an AF/M focus switch that allows manual override when in AF mode.

In use, I found that it was actually the third-party lenses that I preferred. All these optics have the focusing ring at the end of the barrel, and the rings themselves are large and easy to grip. In comparison, the rings on the Nikkor and Canon lenses are a lot thinner and closer to the camera body. Although in practice they aren't exactly difficult to operate when focusing manually, I much prefer the very large, solid focus ring of the Tokina 12-24mm lens, closely followed by those of the Sigma and Tamron optics.

IMAGE QUALITY

All the images taken for this test were captured on a Nikon D7000 or, in the case of the Canon 10-22mm lens, the Canon EOS 7D. Raw images were recorded and all were processed using Adobe Photoshop Lightroom 3. Each received exactly the same level of sharpening and a slight local contrast adjustment.

One consideration to note when viewing

Given a real-life scene, there is little difference in the sharpness between most of the lenses on test. However, the differences in chromatic aberrations do become apparent

the enlarged section of the pictures here is that the Canon EOS 7D has a slightly higher resolution, with 2 million more pixels than the Nikon D7000. In real terms this is a fairly small amount, but as the enlarged images show 100% pull-ups of the original files from the two cameras, it may have a slight bearing on how the images look.

CANON EF-S 10-22MM F/3.5-4.5 USM

As one of the most expensive lenses in this test, we would expect the Canon optic to perform well – and it does. When shooting wide open, it is a little soft – again, as expected – but it still resolves an acceptable level of detail at both extremes of the focal range. Stopping the lens down to f/5.6 improves the sharpness of images, although shots taken at the 22mm end of the zoom are a little softer. This lens is at its sharpest when used at f/8 at its 10mm setting.

Edge sharpness is also good, and although there is a slight loss of detail it is certainly one of the better lenses on test here. However, the cyan/red and blue/yellow chromatic aberrations that are evident towards the edges of images have the overall effect of causing purple/green highlight edges. Although this chromatic aberration is easy to remove from raw files, it is visible throughout the aperture and focal range, and is at its worst when the lens is wide open at the 10mm setting.

Curvilinear distortion is well controlled, and although it is present at 10mm it isn't severe compared to some of the other lenses on test. Even more impressively, at 22mm the

curvilinear distortion has all but gone and is virtually unnoticeable.

AF-S DX NIKKOR 10-24MM F/3.5-4.5G ED

The Nikkor 10-24mm f/3.5-4.5 is very similar to the Canon 10-22mm f/3.5-4.5, although the Nikkor lens has a slight edge in terms of image quality.

When shooting at the largest f/3.5 aperture, the difference in sharpness between the Nikkor 10-24mm and the Canon 10-22mm is obvious. The Nikkor lens is the sharper of the two optics all the way up to its sharpest aperture of f/8. After this, diffraction takes its toll and there is a severe drop in image quality by the time the maximum f/22 aperture is reached.

At the edges of an image, the Nikkor 10-24mm lens is one of the best performers in this test, with a superb level of edge sharpness and contrast. There is far less of a drop in sharpness from the centre of the image to the edge compared to its competitors, which will prove extremely popular with landscape photographers.

Some chromatic aberration is visible, though, along high-contrast edges towards the corners of the frame. Once again, this shows as a purple/green fringe, but it is actually caused by both blue/yellow and red/cyan aberrations overlapping. Of the lenses on test, this is one of the least severe examples of chromatic aberration. It is not as

noticeable and is far easier to remove when the lens is set to its 24mm setting.

At 10mm, curvilinear distortion is very noticeable, but again, when at 24mm, it is less severe and shouldn't need too much, if any, correction in image-editing software.

12-24MM F/4G ED-IF AF-S DX ZOOM-NIKKOR

The Nikkor 12-24mm optic should have an advantage, as it is a 35mm-format lens being used on a camera with an APS-C sensor. However, it is also the most expensive lens on test.

At the 12mm focal length, there is little difference in sharpness when shooting at f/5.6 and f/8, with a barely discernible dip at f/11. Once again, shooting at 24mm produces slightly softer images.

Purple/green fringing is an issue towards the edges of the image, although it is still on a par with the Nikkor 10-24mm optic and far better than some of the other lenses on test. The chromatic aberration is at its worst when shooting at 12mm with the aperture wide open. At the other end of the zoom, chromatic aberration is also present, but the coloured banding surrounding high-contrast edges is thinner and so easy to remove.

Sharpness in the corners of images is excellent, with the Nikkor 12-24mm being one of the best lenses on test and comparable with the Nikkor 10-24mm optic.

10/12mm

CANON 10-22mm

NIKKOR 12-24mm

SIGMA 12-24mm

TOKINA 12-24mm

NIKKOR 10-24mm

SIGMA 10-20mm

TAMRON 10-24mm

20/24mm

CANON 10-22mm

NIKKOR 12-24mm

SIGMA 12-24mm

TOKINA 12-24mm

SIGMA 12-24MM F/4.5-5.6 DG HSM II

With the focal length set to 12mm and the aperture at f/4.5, the Sigma 12-24mm lens is very sharp, and it only takes a slight drop to f/5 to improve the sharpness further. From this point there are slight gains in sharpness as the aperture becomes smaller, but in real-world tests there is little noticeable difference between images taken at f/5 and f/11.

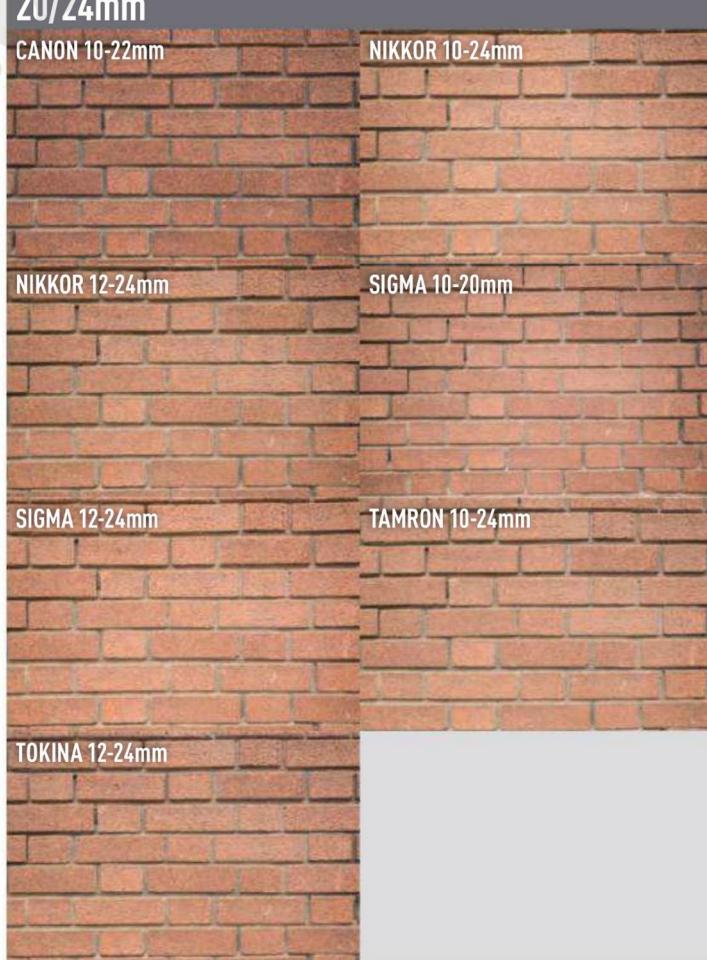
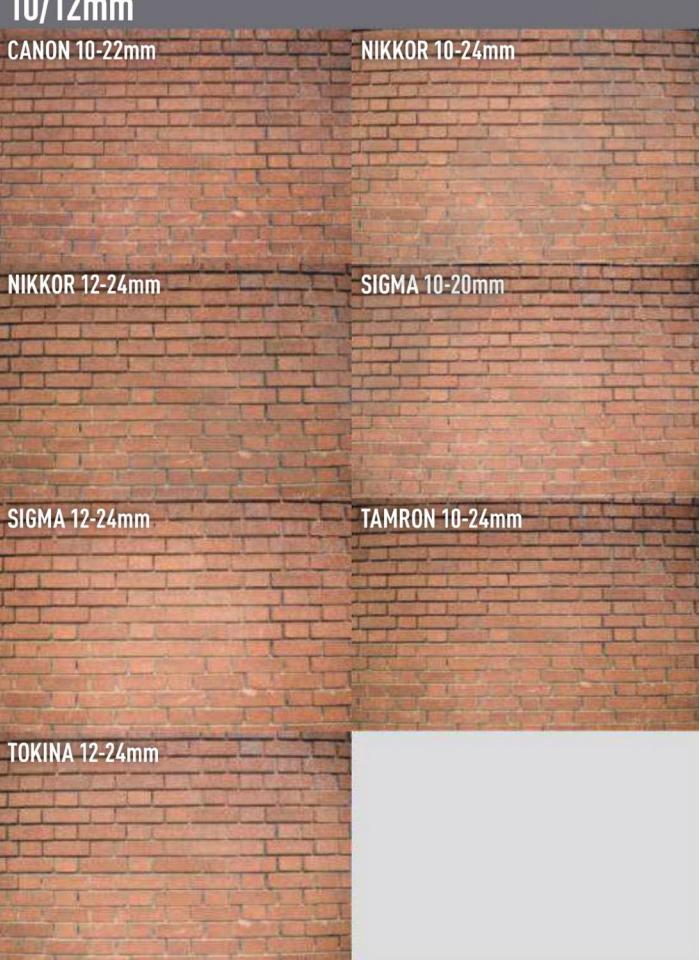
Images taken at the smallest f/22-29 aperture are extremely soft. Although the drop in sharpness due to diffraction begins at f/11, it becomes noticeable at f/16, so to get the most from the lens shoot at between f/5.6 and f/11.

Curvilinear barrel distortion is fairly minimal when shooting at 12mm, although there is slight pincushion distortion at the 24mm end.

At the corners of the image the Sigma 12-24m lens is excellent, producing sharp details with only slight red/cyan chromatic aberrations. It therefore seems there is an advantage to using a full-frame lens such as this on a camera with an APS-C-sized sensor.

SIGMA 10-20MM F/3.5 EX DC HSM

Like its full-frame counterpart, the Sigma 10-20mm lens is a good overall performer. Shooting with the aperture wide open at 12mm, it caused some purple fringing in our test shots, but this is not visible at 24mm. Fringing aside,



Group lens test Wideangle zooms

 the lens is very sharp when shooting at f/3.5 and gets sharper as the aperture decreases. The lens is at its sharpest at f/5.6, with images at f/8 looking just fractionally softer, although again it is barely discernible. As with most of the other lenses on test, images taken at the minimum zoom length are sharper than when it is set to its maximum position.

At the corners of the image the short 10mm focal length takes its toll, with strong red/cyan fringing visible. However, the corners are reasonably sharp considering the focal length. Switching to the other focal-length extreme helps to improve image sharpness and red/green chromatic aberration.

Barrel and pincushion curvilinear distortion are noticeable at the short and long ends of the lens respectively, but they are no worse than found in any of the other lenses on test.

TAMRON SP AF 10-24MM F/3.5-4.5 DI II LD ASPH [IF]

As one of the cheapest lenses on test, you may expect that the Tamron 10-24mm would fall behind the other optics in terms of image quality. In fact, it proves to be on a par with most of its counterparts, making it good value for money.

Like the other lenses, it is at its sharpest at f/5.6-8, and almost matches the two Nikkor lenses for resolution. However, when set to 24mm it cannot match the other lenses in this test and some detail is lost.

Edge sharpness is very good at 24mm, although it struggles at 10mm. Green/purple chromatic aberration is visible along high-contrast edges, particularly at 10mm, but again it is far from the worst lens for this.

With the aperture set to f/3.5 there is a slight softness, but detail can still be teased from images with slight sharpening. However, like many of the other lenses, the Tamron 10-24mm is at its sharpest when set to a 10mm focal length with the aperture at f/5.6-8. With these settings it manages to match the resolving power of both the Nikon and Sigma lenses.

It is a similar story with curvilinear distortion. Barrel distortion is a concern when shooting at the 10mm setting, although no more so than the other lenses.

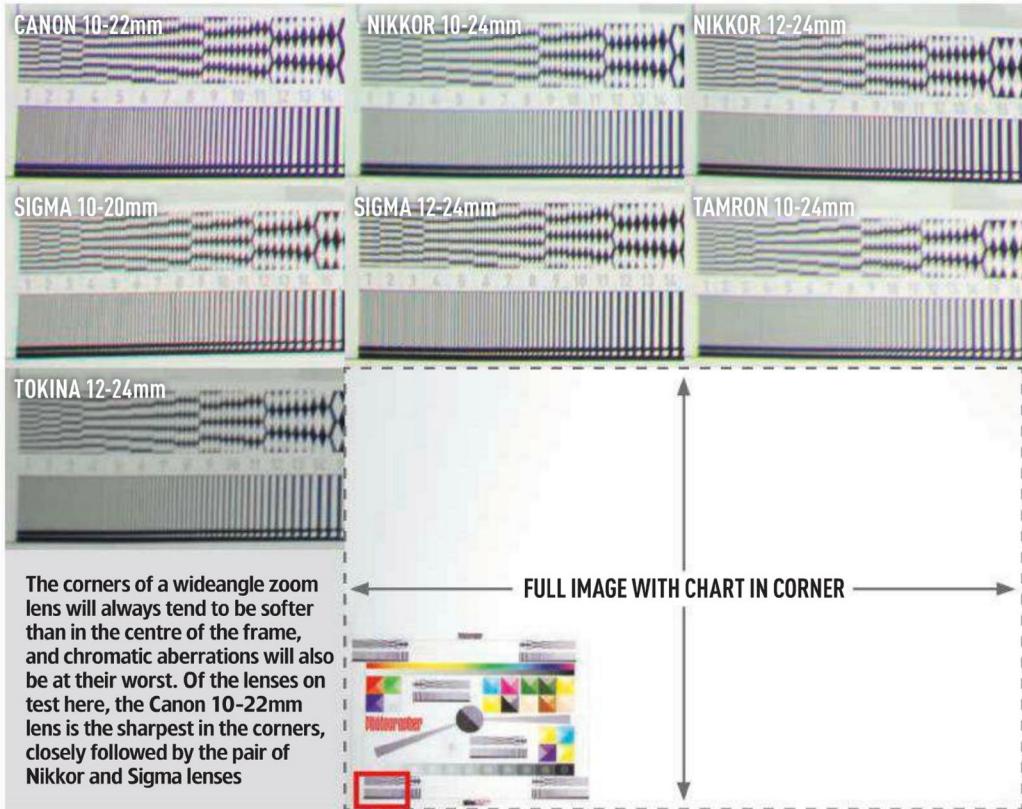
Edge sharpness is good at the 24mm setting, although it is weaker at 10mm. That said, the edges are still acceptable, although red/cyan chromatic aberration is visible along high contrast edges.

On the whole, the Tamron 10-24mm f/3.5-4.5 lens is a good all-round performer, and for its price it punches well above its weight. In fact, it is able to match some of the lenses that cost twice as much.

TOKINA AT-X 124 AF PRO DX 12-24MM F/4

The Tokina optic is able to resolve a good deal of detail throughout its aperture range, but without reaching the heights of the Nikkor lenses. When wide open it is one of the better performers, but suffers a little from aberrations. These have virtually gone by f/5.6, and the lens hits its sharpest point at f/8.

Away from the centre of the image,



When choosing a wideangle zoom, consider how wide you will need to shoot. Personally, I prefer a 12-24mm zoom

both red/cyan and blue/yellow chromatic aberrations are visible, creating purple/green fringing at the very edges of the image. At f/8, the edge sharpness is quite good compared to some of the other lenses on test, but the chromatic aberrations cause a slight softening effect.

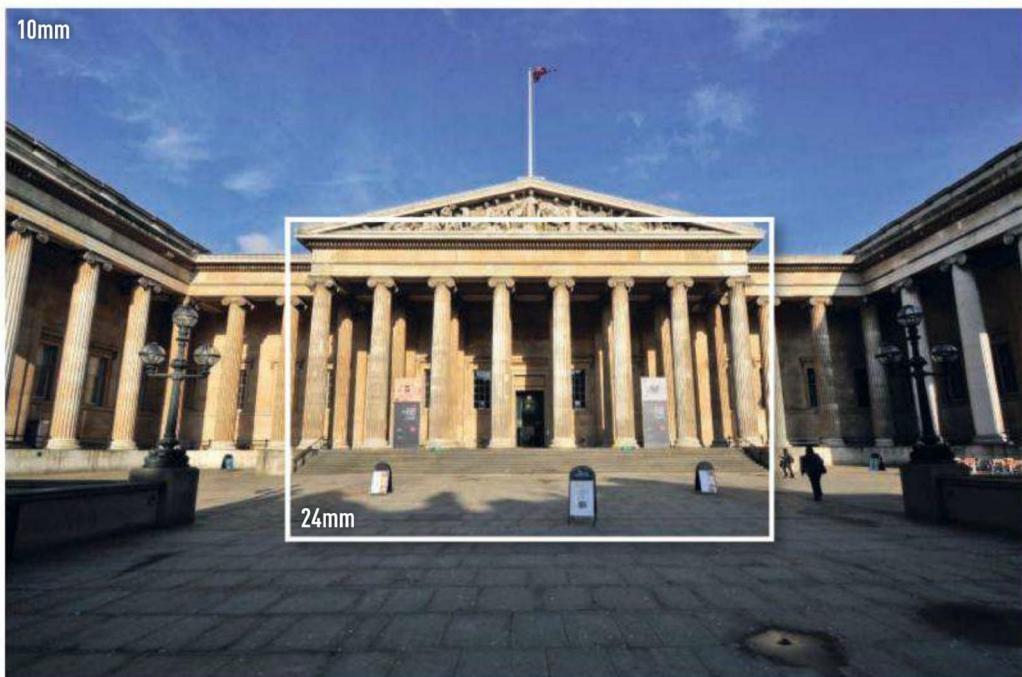
The Tokina optic is able to resolve a good level of detail throughout the aperture, and it is one of the few where the performance is virtually identical at either end of the zoom range. That said, it isn't quite able to match the sharpness of either of the two Nikkor or Sigma lenses.

Once again, f/8 proves to be the sharpest aperture, although there isn't much difference in detail between f/5.6 and f/11.

Away from the centre of the frame the Tokina does become softer, particularly at the edges. Fine details are lost in the corners, and both yellow/blue and red/cyan chromatic aberrations also become visible.

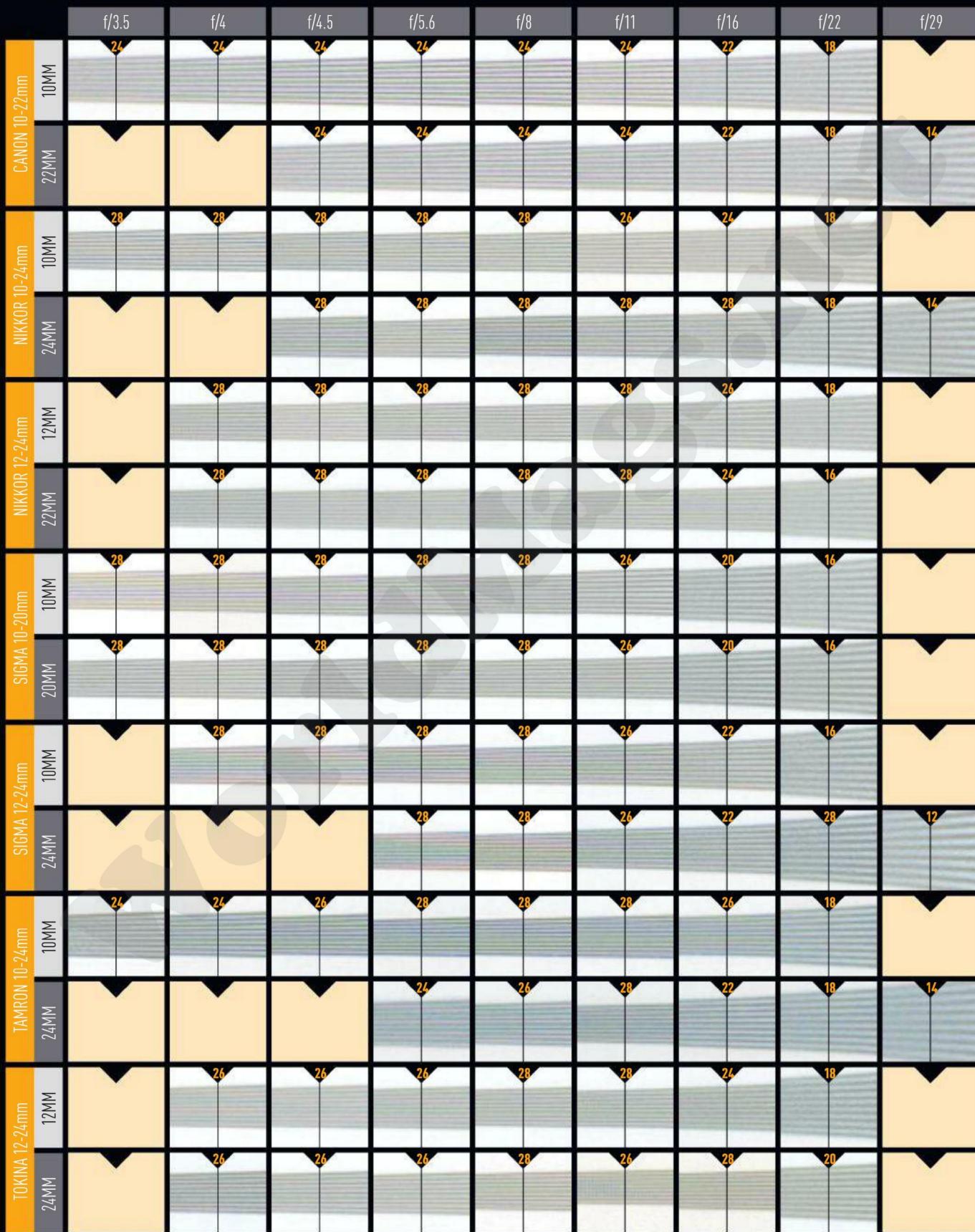
Barrel distortion is reasonably well controlled at 12mm, and by 24mm there is little in the way of curvature.

Given that the Tokina lens is one of the cheapest lenses in this test, it proves to be good value as well as good optically.



RESOLUTION

All the images for the resolution chart were taken on a 16.2-million-pixel Nikon D7000, except for those using the Canon 10-22mm lens, which were shot with an 18-million-pixel Canon EOS 7D. At f/8 there is little difference between the lenses, although the Nikon and Sigma optics are slightly sharper than their counterparts



Facts & figures

	CANON EF-S 10-22MM F/3.5-4.5 USM	NIKKOR AF-S DX 10-24MM F/3.5-4.5G ED	NIKKOR 12-24MM F/4G ED-IF AF-S DX ZOOM	SIGMA 10-20MM F/3.5 EX DC HSM	SIGMA 12-24MM F/4.5-5.6 DG HSM II	TAMRON SP AF 10-24MM F/3.5-4.5 DI II LD ASPH (IF)	TOKINA AT-X 124 AF PRO DX II 12-24MM F/4
RRP	£990	£833.99	£1,043.99	£649.99	£799.99	£515	£756
Street price	Around £620	Around £665	Around £800	Around £490	Around £680	Around £370	Around £520
Filter diameter	77mm	77mm	77mm	82mm	Rear gelatin filter holder	77mm	77mm
Lens elements	13	14	11	13	17	12	13
Groups	10	9	7	10	13	9	11
Diaphragm blades	6	7	7	7	6	7	9
Aperture	f/3.5-4.5-22-27	f/3.5-4.5-29	f/4-22	f/3.5-22	f/4.5-5.6-22	f/3.5-4.5-22	f/4-22
Minimum focus	24cm	24cm	30cm	24cm	28cm	24mm	30cm
Length	89.8mm	87mm	90mm	88.2mm	120.2mm	86.5mm	89.5mm
Diameter	83.5mm	82.5mm	82.5mm	87.3mm	85mm	83.2mm	84mm
Weight	385g	460g	485g	520g	670g	406g	570g
Lens mount	Canon EF-S (APS-C)	Nikon F DX (APS-C)	Nikon F DX (APS-C)	Canon EF, Nikon F, Pentax, Sigma, Sony Alpha	Canon EF, Nikon F, Pentax, Sigma, Sony Alpha	Canon EF (APS-C), Nikon F, Canon EF, Nikon F (APS-C)	Pentax K, Sony Alpha,
Canon , Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. www.canon.co.uk		Nikon , 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932. www.nikon.co.uk		Nikon , 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932. www.nikon.co.uk		Sigma , 13 Little Mundells Welwyn Garden City, Hertfordshire AL7 1EW. Tel: 01707 329 999. www.sigma-imaging-uk.com	
Sigma , 13 Little Mundells Welwyn Garden City, Hertfordshire AL7 1EW. Tel: 01707 329 999. www.sigma-imaging-uk.com		Sigma , 13 Little Mundells Welwyn Garden City, Hertfordshire AL7 1EW. Tel: 01707 329 999. www.sigma-imaging-uk.com		Intro 2020 , Priors Way, Maidenhead, Berkshire SL6 2HP. Tel: 01628 674 411. www.intro2020.co.uk		Kenro , Greenbridge Road, Swindon, Wiltshire SN3 3LH. Tel: 01793 615 836. www.kenro.co.uk	

Verdict

ALL THE wideangle zoom lenses on test here perform very well in the centre of the image – in fact, I was surprised at just how much detail they could resolve. All suffer a decline in image quality when the focal length is at its longest extension, although some cope better with this than others.

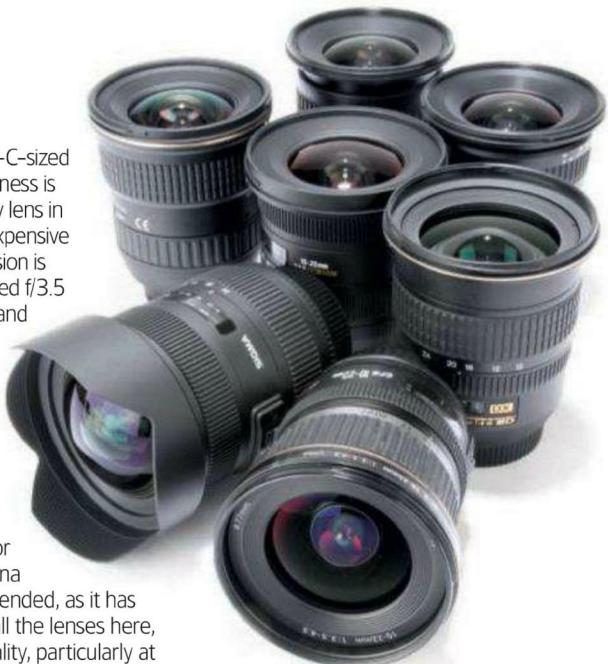
Of the lenses on test here, the two Nikkor optics performed the best overall. They can resolve a high level of detail and perform extremely well both at the edge of images and when the aperture is wide open. However, they are both very expensive, so whether their purchase can be justified will depend on how much they are likely to be used.

Obviously, this will be of no use to Canon users. The Canon 10-22mm lens is good, but I'm not sure it is good quite good enough to justify its price tag, especially given how good some of the third-party optics perform.

When it comes to these third-party lenses, it is difficult to choose between them. In this test, the Sigma 12-24mm optic has the advantage of being a

full-frame lens used on an APS-C-sized sensor and, as such, edge sharpness is very good. However, it is a heavy lens in comparison to its rivals, and is expensive considering that the APS-C version is around £200 cheaper, has a fixed f/3.5 aperture throughout the range and a shorter focal length.

Of the two remaining lenses, both offer very good value for money, particularly the Tamron optic. Although the image quality of the Tamron lens doesn't quite match its competition, it is extremely affordable and a good option for those just starting out. The Tokina 12-24mm lens is also recommended, as it has the best build and handling of all the lenses here, combined with good image quality, particularly at the edges of the frame.



CANON 10-22

Amateur
Photographer

NIKKOR 10-24

Amateur
Photographer

NIKKOR 12-24

Amateur
Photographer

SIGMA 10-20

Amateur
Photographer

SIGMA 12-24

Amateur
Photographer

TAMRON 10-24

Amateur
Photographer

TOKINA 12-24

Amateur
Photographer



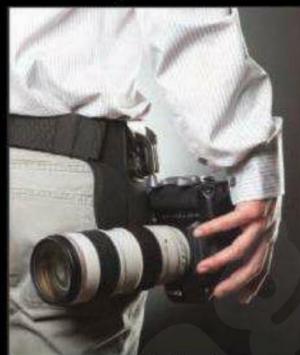
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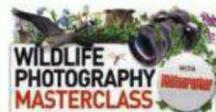
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Tim Coleman tests a tubeless inkflow system for the Epson Stylus Photo R3000 that costs £249.99

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- Disc with Fotospeed ICC profiles

IF YOU do a lot of inkjet photo printing at home the cost of ink can soon stack up, while the inconvenience of regularly running out of ink, especially during a printing session, can be particularly frustrating. An inkflow system is designed to resolve both these issues, using refillable cartridges that draw ink from large bottles with at least five times the capacity of proprietary cartridges, giving up to an 85% reduction in cost.

However, until now, inkflow systems have looked complicated to set up and run. The tubes and ink cartridges are visible because they are outside the printer unit, thus adding to the overall bulk of the set-up. Unlike other inflow systems, though, Fotospeed's tubeless version appears straightforward to assemble and, as it is the first tubeless design, it allows the ink to reside inside the printer. What I am interested to see, then, is just how easy the system is to use, and how good the prints are that it produces.

SETUP

Fotospeed's Tubeless InkFlow System for the Epson Stylus Photo R3000 uses identically sized cartridges to Epson's own (each with a capacity of approximately 25.9ml), which fit directly into the cartridge slots. There is no fiddly process of feeding the tubing through the printer, or ink cartridges that reside on the outside of the printer unit. Immediately, it is clear that the tubeless inflow system is a more user-friendly set-up.

Each cartridge comes with its own syringe and a 125ml bottle of ink, which is equivalent to approximately five refills. It takes roughly 30mins to prepare all nine cartridges, which involves using the syringe

to insert the ink, and then a priming syringe to expunge 4-5ml of ink out the other end of the cartridge. Once this is complete, the cartridge replaces the Epson one in the correct slot and the printer recognises the new cartridge as full.

Fotospeed recommends that six head-cleaning passes are carried out to ensure that the transition from Epson inks to Fotospeed inks in each cartridge is successful. The overall set-up is the most straightforward inkflow system I have used so far.

IN USE

Once up and running, it is important to check the ink levels in each cartridge. Rather than relying on the ink-supply gauge on the printer, it is best to physically check each cartridge by looking through the clear sides of each one. Refilling a cartridge takes no longer than 2mins. Like proprietary cartridges, each Fotospeed cartridge is chipped to communicate information with the printer, such as the remaining ink levels. When a refill has been completed, the cartridge is re-chipped by pressing the supplied screwdriver against the contact points. This sets the supply level to full.

ICC profiles are included for all Fotospeed papers on the disc in the box, for use with Fotospeed

ink in the Epson Stylus Photo R3000. They are also available on the Fotospeed website, along with profiles for use with Epson inks. For other paper brands, the company offers a free custom ICC profiling service. Installing the correct profiles for Fotospeed paper is straightforward, and takes care of all the colour management during the print process.

QUALITY

I made several identical prints, first using Epson's own inks and then those from Fotospeed, using the dedicated ICC profiles. Both colour and black & white prints were made on Fotospeed's Matt Ultra, PF Lustre and PF Gloss paper.

When I viewed the prints separately for each paper type I found that the quality was excellent. When like-for-like prints were compared, the prints made with Fotospeed ink were a little more saturated and slightly warmer. However, by toning down the saturation in Photoshop or by using the company's free custom ICC profiling service, any slight discrepancies can be rectified.

COST

Epson's own ink costs £23.98 per 25.9ml cartridge, while Fotospeed ink is £25.99 per 125ml bottle. Fotospeed's Tubeless InkFlow System with nine 125ml cartridges will set you back £249.99 (RRP), while the equivalent ink from Epson's own cartridges adds up to £1,079.10. This is a very noticeable difference of £829.11. **AP**



Verdict

NOT ONLY is the Fotospeed Tubeless InkFlow System significantly more cost-effective than using proprietary inks, but it is also simple to set up and use. With the ink cartridges being inside the printer, regular physical checks of the ink supplies are important to ensure the ink does not run out. Most importantly, however, the system produces prints that match the quality when using Epson's own inks.



FOTOSPEED, Unit 6, Park Lane Industrial Estate, Corsham, Wiltshire SN13 9LG. Tel: 01249 714 555. www.fotospeed.com

Ask AP

Let the AP team answer your photographic queries

FORMATTING MEMORY CARDS

Q I own both a Nikon D300S and a Nikon D7000, and was wondering what would happen if I took the memory card (with images on it) from one camera and used it in the other without first formatting it? **John Jepps**

A Whenever you put a memory card in a camera it's always a good idea to format it, as this will zero any data already on the card (including any images) and write the necessary file and folder structures that the camera uses. This gives you the 'cleanest' starting point, which will minimise the risk of data becoming corrupt and images getting lost. It is even more important when you're transferring a card between two different makes of camera, such as Canon to Nikon, for example.

However, as you're using two Nikon cameras of a fairly similar age, it's unlikely that any harm will come to your memory card or your images if you take the card from your D300S and put it in your D7000, or vice versa. I'm not going to guarantee it, though – and certainly wouldn't recommend it – as cards can become corrupt and data can get lost for any number of reasons, even if the card is only ever used in one camera.

Of course, it isn't necessary to transfer cards at all. Memory cards are so cheap nowadays that having one for each camera isn't going to break the bank, so there's really no reason for this to happen, other than by accident. **Chris Gatcum**



SCANNING WITHOUT HOLDERS

Q In your review of the Reflecta MidformatScan MF5000 (AP 28 January), the verdict concluded that for 'most users the results from a high-end flatbed unit will be more than sufficient – particularly if you can avoid using the holders that are provided'. How do you scan film without using the provided holder? **Jez Martin**

A One of the main problems with flatbed scanners is the film holders not keeping the film flat and straight. Some scanners have a manual mode that will allow you to place the negative directly on the

glass, and even seal it with a second sheet of (anti-Newton) glass to keep it flat, so long as the film is placed in the right area. In this way, you can scan the film without using the film holders and guarantee that it is held flat. **Mat Gallagher**



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmag.com, via [twitter](http://twitter.com/ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**



CANON TO SONY CONVERSION

Q I own a Tamron 28-300mm zoom lens that I use with my Canon EOS 650, and find it to be a satisfactory combination. Having read your review of the Sony Alpha 65 in AP 18 February, I thought I might buy it (body only) and attach my Tamron lens. A camera with 24.3 million pixels, image stabilisation and a 28-300mm lens for around £650 sounds good to me!

However, I would need a lens adapter to convert the lens from Canon EF mount to Sony Alpha mount, and having scoured the internet I have had no luck. Have you any suggestions or is this idea a non-starter?

Paul Spence

A A 24-million-pixel digital SLR with a 28-300mm lens for under £700 does indeed sound like a great combination, but the fact that you can't find an adapter on the internet shows that it is not possible to attach the lens to your camera. Like Romeo and Juliet, this coupling was always doomed. **Chris Gatcum**

THE BEST TELECONVERTERS

Q I am looking for a teleconverter to use with my Contax RTS III and Sigma 400mm f/5.6 manual-focus lens. Which converters are best (1.4x or 2x), and will there be a noticeable difference in quality if I spend extra on a Carl Zeiss Mutar teleconverter? I already have a 2x DOI teleconverter, but would I be better off upgrading it? **David Swift**

FROM THE AP FORUM

Opening a Flickr account

Rjbell asks I have just opened a Flickr account, but I'm not sure what to do with it. Do you just use it to host your images, or is there some sort of community on there? I cannot find a forum.

IvorETower replies You need to join one or more 'groups' – there are plenty of threads to read and contribute to, but no forum. Yes, you can host your photos, but there are restrictions

AP GLOSSARY

BITMAP IMAGES

All digital photographs are bitmap images, and it's useful to know what this means because it will help you to understand the limitations.

The word bitmap means, literally, a 'map of bits', where each bit is a single pixel in the image. Therefore, a bitmap image is a digital image that is made up of a number of individual pixels, the actual number of which will depend on the sensor in the camera, or the scan resolution.

The important thing to understand

is that the image starts with a specific number of pixels and any editing work you do – especially with regards to resizing images – is done to these pixels. If you increase the size of a bitmap image, for example, pixels need to be added; if the image is reduced in size, pixels are discarded. In both instances this will lead to a slight loss of quality, and it explains why, with heavy manipulation, a bitmap image such as a photograph can start to look pixelated.

VECTOR GRAPHICS

Unlike a bitmap image, a vector graphic is described using points and lines, rather than pixels. This means a vector graphic can be scaled mathematically (up or down) and it will retain the same quality – it is not until it is rendered (or 'rasterised') that it becomes a pixel-based, bitmap

image. Because of this, vector graphics are widely used in the design industry to produce scalable type, logos and similar graphic shapes, as these can be output at multiple sizes without a change in quality. A vector graphic cannot produce a continuous tone image.

A Generally, the 'weaker' the teleconverter, the better the image quality, so a 1.4x converter would be preferable to a 2x converter. However, this only really applies to teleconverters of the same make, and a high-quality 2x converter can be superior to a cheaper 1.4x converter. This is not only in terms of image quality, but also in terms of its light transmission: some teleconverters can reduce the amount of light passing through them by $\frac{1}{3}$ – $\frac{2}{3}$ stop more than you might expect them to. As a result, some 1.4x converters can cause a 1½-stop reduction

in light (rather than 1 stop), and a 2x converter could lose you 2½ stops, as opposed to just 2 stops.

Again, this is just a general rule, and there are always exceptions, but in this instance I think you will see a difference if you upgrade your DOI teleconverter to a Carl Zeiss Mutar, especially if you opted for the Mutar III (1.4x) option. You would see a bigger difference still if you upgraded your Sigma lens to a Zeiss optic as well, but that would be a far more serious investment altogether.

Chris Gatcum

on unpaid accounts, whereas paying the annual subscription provides access to a wider range of things that you can do.

Steve52 replies Another photo-hosting site is Fototoing (www.fototoing.com). As with Flickr, you can have either a free or pro account and host your pictures. However, it also has a forum. I occasionally post my pictures there, but prefer Flickr.

Wheelu replies Flickr has its place, and there is some fantastic/interesting work on there, along with the dross. But there is an element of mutual back scratching that I am rather uncomfortable with – you need to try it to understand what's going on. I wouldn't buy a pro account (certainly not to begin with), as the freebie

allows you to upload around 200 images and join in the discussions.

PeteRob replies I find Flickr useful for sharing images with family: it's accessible anywhere you can log on, you can organise your pictures and you can control access. It's also nice to be able to look back at what you were doing four years ago without having to go through your hard drive. I paid for the pro subscription, which isn't that much considering you get unlimited storage, and it can serve as an online back-up of sorts. I don't mess around resizing for web – I just use the full-size JPEG conversion.

Brian Wall replies It's worth remembering that not resizing your images (or restricting access to them) opens up the possibility of theft, which may or may not be a concern for you.

In next week's AP
On sale Tuesday 20 March



ON TEST

CANON POWERSHOT G1 X VS G12 VS EOS 600D

Just how good is the 14.3-million-pixel Canon PowerShot G1 X? We test it against the PowerShot G12 and EOS 600D

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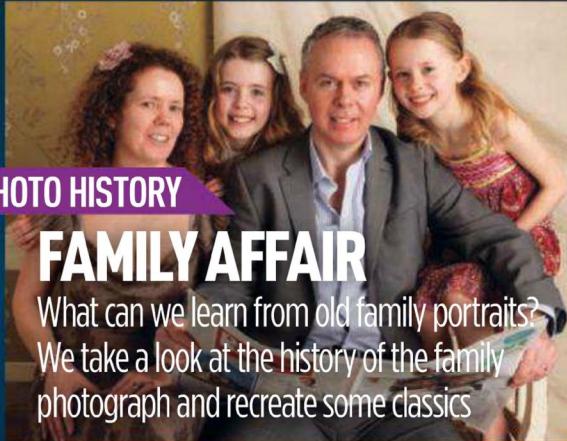


PHOTO HISTORY

FAMILY AFFAIR

What can we learn from old family portraits? We take a look at the history of the family photograph and recreate some classics

BUYERS' GUIDE

TRAVEL TRIPODS

In our guide to travel tripods, we look at some of the best models on the market today

DOCUMENTARY

NORTHERN EXPOSURE

Mark Robinson talks about his father's atmospheric black & white images of the north of England

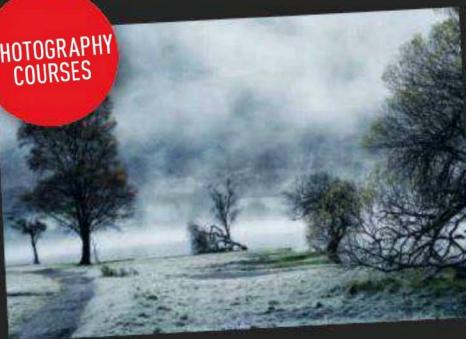


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Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

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HOW MUCH DO THEY COST?

Kiev 60 cameras with their standard lens and no history of having been re-engineered seem to sell on eBay for £100-£120. At that price it makes a lot more sense to buy a re-engineered camera

Kiev 60

As supplied by the Arsenal factory and fitted with the standard 80mm f/2.8 Arsat six-element lens, this camera has the TTL metering prism that provides uncoupled through-the-lens metering

TTL prism

A top view of the TTL prism fitted to most examples of the Kiev 60.

The battery compartment is at the rear left, the meter switch at the front right. The meter reading has to be manually transferred from the dial on top of the prism to the camera shutter speed and diaphragm controls

Kiev 60

Providing an inexpensive way into interchangeable-lens, medium-format film photography, the Kiev 60 is one of the most disrespected medium-format cameras of its time. **Ivor Matanle** traces its history

THERE are icons and there are icons. Most concepts, works of art or objects referred to as iconic are those that command universal respect or reverence. Others are those that aspire to, or achieve, perfection. The Kiev 60 does not fit any of these categories, yet is, in its way, an icon. It is, arguably, the most disrespected medium-format camera of its time, yet it is also a camera that can, in the right hands, achieve

great results. Perhaps most importantly, it can provide amateurs whose resources are not limitless with interchangeable-lens, 6x6cm medium-format film photography for a fraction of the price of the great names.

The Kiev 6C (actually 6S, but the Cyrillic S looks like a C), the model preceding the Kiev 60, was designed in the late 1960s and early '70s in the Soviet Union, and manufactured by Arsenal Zavod in Kiev, capital of Ukraine. The 6C, which was on sale from 1971-1980, had its shutter release positioned for the left hand and was both unreliable and unpopular. The Kiev 60 first appeared in 1984, and was a considerable redesign, not least in that the shutter button was repositioned for the right hand and most of the reliability issues had been rectified, if not entirely resolved.

In its original form, the Kiev 60 was designed to shoot 12 exposures (nominally 6x6cm) on 120 film, although there are aftermarket adaptations, of which more later, for 6x4.5cm 16-on-120. It is a totally mechanical camera with no auto functions, with manual focus, manual exposure control and TTL metering in the prism, if the camera has the prism.

In design, a Kiev 60 is of a similar shape to a 35mm SLR with an eye-level prism, only much bigger and a lot heavier. In the sense that it handles like a 35mm SLR and does

not have interchangeable film backs, it is reminiscent of a Pentax 6x7 or a Pentacon Six. In fact, because it utilises the same breechlock lens mount as the Pentacon Six and can use the excellent and plentiful Carl Zeiss lenses originally made for the Pentacon Six, it is frequently accused – quite wrongly – of being a Pentacon Six clone or copy. That it is not. The Kiev 60 is bigger, heavier and quite different to a Pentacon Six.



WATCH OUT FOR

Beware of the faults already mentioned (see right). Test any Kiev 60 with a film before you pay for it. The exposure meters in Kiev 60 prisms have a way of failing for no obvious reason, so never accept assurances that 'it will be fine with a new battery'.

When testing a Kiev 60 by putting a film through it, take particular note of how smoothly the camera winds. Good re-engineered examples have a silky-smooth wind.

Test every shutter speed with the back of the camera open and watch the shutter blinds on each of the speeds. And remember, never change the shutter speeds until the shutter has been wound. If a seller says that the camera has been re-engineered, insist on seeing a receipt to prove it

YOU MAY ALSO LIKE



A Kiev 88, the former Soviet version of the original Hasselblad focal-plane-shuttered 1000F. These have been, and are, re-engineered by the same suppliers that work on the Kiev 60

PROBLEMS

As is the case with many of the cameras designed and manufactured in the Soviet Union, the reported problems virtually all stemmed from a lack of adequate quality assurance, particularly in respect of engineering tolerances, lubrication and assembly.

EXPOSURE SPACING: Users of Kiev 60 outfits have frequently suffered from irregularity of exposure spacing, often in the form of slightly overlapping exposures. This problem is reminiscent of similar issues that arose with the original Praktisix, the predecessor of the Pentacon Six. The overlapping seems to have arisen primarily because film and backing paper made in the former Soviet bloc was thicker than the materials made in the West, and the Kiev 60 was designed for the local products. A technician can adjust a Kiev 60 for film thickness and thereby correct the film-spacing problem, and instructions are available on the internet for doing it yourself.

FLARE FROM INTERNAL REFLECTIONS:

The Kiev 60 as it emerged from the Arsenal factory had a shiny black finish to its mirror box interior that caused unwanted internal reflections. This problem can be rectified by refinishing the interior surfaces with a matt-black flocking kit. Again, there are instructions for doing this on the internet.

SHUTTER/FILM TRANSPORT FAILURES:

These are the key reliability issues resulting from poor quality control during manufacture and assembly. During the 1990s and the last decade, two very reputable companies in central and eastern Europe built substantial businesses based on re-engineering Kiev 60 and Kiev 88

Waist-level finder

Fitted to a Kiev 60 with 120mm f/2.8 Carl Zeiss Biometar originally for a Pentacon Six, with which the Kiev 60 shares its breechlock bayonet lens mount. This is a formidable combination for medium-format film portrait photography



cameras so that they acquire reliability and performance similar to those of more expensive rollfilm SLRs. Anybody interested in high-quality, medium-format SLR film photography on a budget can obtain a Kiev 60 that has been re-engineered to correct the camera's engineering tolerances, lubrication and bearing quality, together with refinishing to eliminate internal reflections.

The Arsenal factory in Kiev finally closed in 2009, so the re-engineering companies can no longer obtain an ongoing supply of Kiev 60 cameras to re-engineer and adapt. However, very large numbers of used cameras are still available, either to

interested amateurs who want to have them upgraded, or to the remanufacturing companies themselves to enable them to create re-engineered cameras for sale.

THE SUPPLIERS

The two principal suppliers of re-engineered Kiev 60 cameras are Arax in Kiev (<http://araxfoto.com/cameras>), and Hartblei in the Czech Republic (www.hartblei.com/cameras-kiev-60.htm).

Each of these companies supplies Kiev 60 cameras that have been extensively re-engineered, and offers optional improvements such as 16-on 120 (6x4.5cm format) instead of 6x6cm 12-on 120, a mirror-lock-up facility for close-up work and various cosmetic changes, such as differently coloured body coverings. Both now offer tilt-and-shift lenses and various other accessories. A new Kiev 60 with TTL-metering prism, waist-level finder and standard 80mm f/2.8 lens can be bought for as little as \$180 (around £114).

Arax and Hartblei also offer re-engineering services to repair or improve a Kiev 60 that you already own.

30mm f/3.5 fisheye lens

A formidable lens, mounted on a Kiev 60



KIEV 60 LENSES

The range of lenses originally supplied by Arsenal for the Kiev 60 extended from a 30mm f/3.5 Arsat full-frame fisheye wideangle lens through to a 500mm f/5.6 MC APO Arsat, via most of the focal lengths one would expect in a medium-format range. Many were derived from Carl Zeiss lenses of the past. While extremely good optically, all are generally of a poorer mechanical and cosmetic standard than modern Japanese or Swedish medium-format lenses. However, they work and



Substantial Kiev 60 outfit

The camera with 80mm f/2.8 Arsat lens is fitted with the TTL prism and has the waist-level viewfinder hood to the left. Two colour filters and three special-effect prisms for the 80mm lens are in front of the camera and on the right are the 30mm f/3.5 fisheye, the 120mm f/2.8 Vega, the 150mm f/2.8 Kaleinar-3 and the 250mm f/5.6 Telear-5 optics

deliver a lot of performance for very little money. A full list is in the table below.

Various tilt-and-shift lenses and other special designs have been added to this list, some by the original manufacturers Arsenal, but more by aftermarket suppliers such as Hartblei and Arax. Full details are on the companies' websites, but a selection includes an Arax 35mm f/4.5 Technoplan-T tilt-shift wideangle lens for 6x4.5cm format cameras, including the modified Kiev 60 for 16-on 120 from Arax; an MC Arax 2x teleconverter for Kiev 60, from Arax Fototechnik; a Hartblei MC Arsat 45mm f/3.5 wideangle; a Hartblei MC PCS Arsat 45mm f/3.5 shift; a Hartblei MC PCS Arsat 65mm f/3.5 shift; and an MC Arsat 600mm f/8 mirror.

It is worth noting that Arax Fototechnik has put a number of helpful instructional videos on YouTube at www.youtube.com/araxfoto/?gl=GB&user=araxfoto.

The Arax Fototechnik eBay store (<http://stores.ebay.com/araxfotoofficialstore>) offers a range of adapters to fit lenses designed for Kiev 60 or Pentacon Six to Canon and Nikon DSLRs and also sells a flocking kit to eliminate interior reflections in the Kiev 60.

RE-ENGINEERED KIEV 60S

Provided you are a dedicated traditionalist who wants to use film for as long as 120 film supplies are available, who is happy using either a non-coupled CdS exposure meter in a prism finder or a handheld exposure meter if you are using a waist-level finder, you could be made a very happy photographer by buying a re-engineered Kiev 60 for a very modest price. The additional lenses are ridiculously cheap by medium-format standards and most of them are very good.

Buying a Kiev 60 that has not been re-engineered will probably be a mistake, unless you intend to have it re-engineered yourself. Even a properly re-engineered Kiev 60 might be a risky long-term investment if you intended a lifetime's professional future in wedding photography. As a medium-format film SLR for amateur use, though, a re-engineered Kiev 60 is a great low-cost way into the genre. They do occasionally show up second-hand, sometimes bearing the Arax or Hartblei name, and that would still probably be a much better bet than a camera that had not been re-engineered.



Arax version

Arax supplies re-engineered Kiev 60 cameras under the Arax name in the normal black finish or in a variety of special finishes. This red example is a modified 6x4.5cm camera with Arax-branded 80mm f/2.8 lens and finders

ACCESSORIES

Many of the list of Arsenal lenses came originally with a set of filters for black & white photography, and the 30mm fisheye lens was supplied with a set of filters to fit onto the rear end of the lens. These are often missing when the 30mm lens is sold second-hand.

Various adapters to fit Praktisix/Pentax Six lenses to East German cameras were made during the 1960s and these include adapters for 35mm Exakta, Praktina and Praktica M42 screw cameras. These adapters can be used with Kiev 60 lenses to fit them to those cameras. The re-engineering companies have other adapters available, notably to fit Kiev 60 lenses to various digital cameras, although with only manual focus and aperture control.

Apart from these and a waist-level finder hood, few dedicated accessories have been, or are, available for the Kiev 60. **AP**

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LENS	COVERAGE (DEGREES)	ELEMENTS/GROUPS
30mm f/3.5 Arsat	180 (fisheye)	10/6
45mm f/3.5 Mir-26	83	8/7
65mm f/3.5 Mir-38	66	6/5
80mm f/2.8 Arsat	45	6/5
120mm f/2.8 Vega	36	6/5
150mm f/2.8 Kaleinar-3	28	4/4
250mm f/5.6 Telear-5	18	5/5
250mm f/3.5 Jupiter-36	18	4/3
300mm f/4.5 Tair-33	15	4/3
500mm f/5.6 APO Arsat	9	8/6



Fisheye lens

The 30mm f/3.5 fisheye is supplied with a set of 36mm filters that screw into the rear end of the lens. Here the inverted 30mm optic is shown with an orange filter fitted, with others around it

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Also look out for the latest releases. Most noteworthy are new style Trinovids from LEICA and a new German made conquest binocular from ZEISS.

ALSO ATTENDING will be - BANWELL FALCONRY with some great birds of prey, JOHN SMYTH - beekeeper * AVON WILDLIFE TRUST * RSPB * BATH NATS * BRISTOL ORNITHOLOGICAL CLUB * On Saturday The HAWK AND OWL TRUST will have Chris Sperling MBE plus Owl * Alan Davies (the world's greatest twitch co-record holder) will be on the LEICA stand * On Friday Mike Bailey will be discussing bird ringing on the lake. On the Saturday, visitors can have a go at making their own nest box for birds.

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ON THE LAWNS AT CHEW VALLEY LAKE TEA SHOP.... NEAR BRISTOL

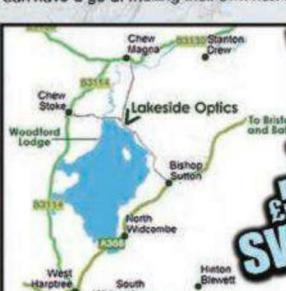
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megapixels
60.0
fps
1080p
movie mode



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Nikon D5100



16.2
megapixels
4.0
fps
1080p
movie mode



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CUSTOMER REVIEW: D5100 + 18-55mm VR

★★★★★ Ideal for holidays', 'versatile'
Lionheart - Surrey

Nikon D300s



12.3
megapixels
7.0
fps
720p
movie mode



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£279

CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ 'The perfect combo for a
Pro-sumo' Robin - Bristol

Nikon J1 Cashback* ends 30.04.12

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Nikon D800 & D800E

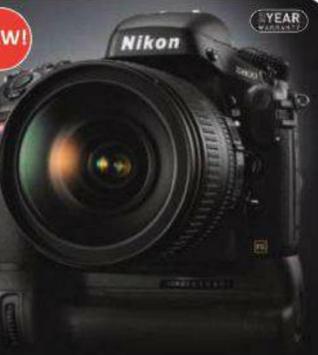
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megapixels
12.0
fps
1080p
movie mode

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Panasonic

G3



16.0
megapixels
4.0
fps
1080i
movie mode

G3 From £409

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G3 + 14-42mm + 45-200mm £679.95

GF2



12.1
megapixels
3.0
fps
1080i
movie mode

GF2 From £439

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GX1



16.0
megapixels
20.0
fps
1080p
movie mode

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14.1
megapixels
3.0
fps

SD15 Body £584.99

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NEW! SD1 Merrill Body £1839

PENTAX

K-01



16.0
megapixels
6.0
fps
1080p
movie mode

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RECOMMENDED ACCESSORIES:

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NEW! K-01 + 18-55mm £679
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16.3
megapixels
6.0
fps
1080p
movie mode

£1429

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• APS-C 16M "X-Trans CMOS" Sensor tackles moiré at its root cause
NEW! X-Pro 1 PRE-ORDER £1429

OLYMPUS

EP-3 White, Silver or Black



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E-PM1 Body £356

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NEW! E-M5 Body £999

NEW! E-M5 + 12-50mm £1149
Olympus Digital SLR E-5 Body £1338



SIGMA

SD1



14.1
megapixels
3.0
fps

SD1 Body £584.99

RECOMMENDED ACCESSORIES:

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SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card £39.99
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12.2 megapixels
3.0 ips
720p movie mode

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1100D + 18-55mm f3.5-5.6 IS II RRP £499 £384

1100D Body £305 | 600D Body £534

CUSTOMER REVIEW: 1100D + 18-55mm II
 'Great for a novice looking to improve' Liz - South West

Canon EOS 600D

18.0 megapixels
3.7 fps
1080p movie mode

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5.3 fps
1080p movie mode

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1100D Body £305 | 600D Body £534

CUSTOMER REVIEW: 1100D + 18-55mm II
 'Great for a novice looking to improve' Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS
 'An excellent product' Wheelyjon - Suffolk

CUSTOMER REVIEW: 60D Body
 'Wow, an amazing camera' Adriean - UK

Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

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7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 £1698
7D + 70-300mm L IS USM RRP £2899.99 £2220

CUSTOMER REVIEW: 7D + 15-85mm
 'Probably the best APS-C DSLR around' Shuglie - Scotland

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61 point AF with 41 cross type sensors
ISO standard: 100-25,600 (expandable from 50-102,400)

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★★★★★ CUSTOMER PRODUCT REVIEWS
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CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM
 'Awesome IQ and ISO Performance' JDatBollington - Cheshire

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10.0 fps
1080p movie mode

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CUSTOMER REVIEW: 1D Mark IV Body
 'Stunning camera' Zurg - South Wales

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70-300mm f4.5-5.6 G ED AF-S IF VR	£1179.90
80-400mm f4.0 G ED AF-S IF VR	£4773.99
200-400mm f4.0 G ED AF-S VR II	£4979

TAMRON LENSES

60mm f2.0 Di II LD SP AF IF Macro	£354.99
180mm f3.5 Di SP AF Macro	£698
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£364.95
17-50mm f2.8 XR Di II VC	£342.90
18-200mm f3.5-6.3 Di II VC XR Di II	£169
18-270mm f3.5-6.3 Di II VC PZD	£479
28-75mm f2.8 XR Di	From £354.90
70-300mm f4.5-6.3 SP Di VC USD	£338.99

TAMRON LENS – SONY E-MOUNT FIT ONLY:

NEW! 18-200mm f3.5-6.3 Di-III VC Silver or Black	£549
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Digital Compact Cameras

Digital Compact Batteries, Cases and Accessories are available on our website

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RRP £459 **£368**



PowerShot S100
RRP £439 **£364**

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NEW! Optio WG-2 Red or Black

£299

NEW! Optio WG-2 GPS Orange or White

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12m waterproof

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NEW! TG-620 Blue, White, Pink, Green or Black

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NEW! TG-820 Blue, Silver, Red or Black

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NEW! TG-820 Blue, Silver, Red or Black

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NEW! TG-820 Blue, Silver, Red or Black

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NEW! TG-820 Blue, Silver, Red or Black

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NEW! TG-820 Blue, Silver, Red or Black

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NEW! TG-820 Blue, Silver, Red or Black

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Pro Runner 450 AW Black		
Pro Runner: 200 AW From £79	£64	Fastpack: Red, Arctic Blue or Black
300 AW £109	100 £129	100 £46.95
350 AW £129	200 £179	250 £64.95
450 AW £179	x350 AW £209	350 £68.95

VANGUARD	
40F Supreme Hard Case Block	
Supreme Hard Cases: 27F £36	37F £89
38F £73	40F £109.99
46F £119.95	53F £147

tamrac	
Adventure 9 Grey	
Adventure: 6 Grey or Red From £48	7 Grey or Red From £58.95
9 Grey or Red From £99.95	
Pro: 8 £74	12 £99.95
12 £119	Ultra 13 £129

KATA	
3N1 Sling Backpack 22	£99
22 £114	33 £134

Manfrotto	
Imagine More	
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White £104.95	Brown £104.95
Black £104.95	Brown £104.95

Billingham	
Hadley Pro Original Canvas Khaki/Tan	335 FibreNyte Khaki/Tan
Hadley: Canvas/Leather: Khaki/Tan, Black/Tan, Black/Black, FibreNyte/Leather: Khaki/Tan, Sage/Tan, Black/Black.	
335 £239.95	225 £249.95
445 Black/Tan, Khaki/Tan, Black/Black, Sage FibreNyte/Tan From £249	555 Black/Tan, Khaki/Tan, Black/Black. From £299.95

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055XPROB		190CXPRO4
• 178.5cm Max Height	• 146cm Max Height	• 8cm Min Height
• 10cm	• 8cm	• 2cm
Min Height	Min Height	Min Height
055 Series: 055XDB £114.95	190 Series: 190XDB £125	190CXPRO4 £89
055XB £104.95	190XB £104.95	190CXPRO4 £89.95
055XPROB £104.95	190XPROB £89.95	190CXV3 £219
055XV £154	190CX3 £259	190CXV3 £259
055CX3 £259		
055CXV3 £289		

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GIOTTO	
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MTL Adjustable Series: 9351B £74.95	8350B £178.95
+ MH5011 Head £114.95	8361B £164
9361B £94.95	8360B £224.95
+ MH5001 Head £119.95	8271B £299
8351B £179	

VGRN9265	
• 171cm Max Height	• 28.6cm Min Height
Vitruvian Series: VGRN9255 Tripod + MH5400-652 Ball Head Was £219 £169	
VGRN9265 Tripod + MH5501-652 Ball Head Was £259 £199	
VGRN8225 Tripod + MH5310-630 Ball Head £289	
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Flash Heads, 2x Stands, 2x Umbrellas, 2x Light Stands, 2x Power Leads, Sync Lead and Kit Bag.	
200/200 Twin Head £459	200/400 Twin Head £499
400/400 Twin Head £539	

BXRI Series Kits:	
2x D-Lite Heads, 2x Portolite Softboxes, 2x ClipLock Stands, 1x Skport Transmitter, 2x Mains Leads, Head Case and Stand Bag.	
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500/500 Twin Head £889	

D-Lite it Kits:	
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500/500 Twin Head £849	500/500 + Travelpak £1199

BXRI Kit:	

Lastolite® Professional	
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95cm £53.99	120cm £74.99
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Softlite Reflectors:	
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Plus III Set PRE-ORDER £249.99	

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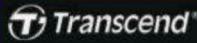
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AA 2900mAh Duracell	£14.99	£9.99

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AAA Ultimate Lithium (4)	£7.99	£5.99
AA Ultimate Lithium (4)	£7.99	£5.99

BATTERIES

Camera Batteries

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NB-2L/LH for Canon	£9.99
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NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP95 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£19.99
NP200 for Minolta	£12.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL19 for Nikon	£12.99
Li10B/12B for Olympus	£9.99
Li40B/42B for Olympus	£9.99
Li50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
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CGA-S005 for Panasonic	£9.99
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BM9B (V2) for Panasonic	£24.99
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D-L150 for Pentax	£12.99
SLM-113D for Samsung	£9.99
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BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. Also includes a battery switch and/or vertical shutter release and/or infrared remote, depending on model.

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For Canon 7D	£99.99
For Canon 30/40/50D	£99.99
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For Canon 500D	£69.99
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A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

Universal Charger	£19.99
The NEW Hahnel UniPal charger, able to charge 1 AA, 1 AAA, Li-ion batteries, cameras, phones, Pads, and more! Mains power cable, plus 12V car charger. Full details on our website.	£19.99
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A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.	£14.99

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A comprehensive range of specialist batteries - see our website for full range.

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CR2 Energizer Lithium (1)	£3.99
2CR5 Energizer Lithium (1)	£5.99
CRV3 Energizer Lithium (1)	£1.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032	£1.99

Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Filters (84mm wide)

C

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CAMERA BAGS



Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20	Sling-O-Matic 20	Digital Holster 50 V2.0
£128	£126	£66
Airport International V2.0	Streetwalker	Urban Disguise 50 V2.0
£258	£109	£141
Billingham		

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro

Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproof zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black.

The Hadley Pro £149.99

More Billingham Bags

NEW Billingham f.2.8 £139.99
NEW Billingham f.1.4 £156.99
The Hadley Digital £99.99
The Packington £224.99
The Classic 550 £474.99

Billingham Accessories

Superflex Inserts (all) £12.99
Shoulder Pads £17.99
Tripod Straps £15.99

The 5 Series

A firm favourite with serious photographers the world over, the 5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black.

Billingham 225 £229.99
Billingham 335 £239.99
Billingham 445 £259.99
Billingham 555 £289.99

The 7 Range
New Billingham range for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black.

Billingham 107 £229.99
Billingham 207 £249.99
Billingham 307 £269.99



Kata 3N1-10 £64.99
External Dimensions: 41.0 x 22.0 x 16.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm

Kata 3N1-20 £74.99
External Dimensions: 44.0 x 23.5 x 19.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm

Kata 3N1-30 £84.99
External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm

Kata 3N1-33 £119.99
Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 wide personal items. The Kata DPS can be converted from a camera bag to a daypack when not needed by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while travelling your gear.

DR-465i £59.99 DR-466i £64.99 DR-467i £69.99

DC Shoulder Bags A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.	DL10 Grip Hoster £21.99 DL12 Grip Hoster £25.99 DL14 Grip Hoster £31.99 DL16 Grip Hoster £49.99 DL18 Grip Hoster £59.99 CS15 Camera Satchel £89.99 CS17 Camera Satchel £99.99 PR420 Press Reporter Bag £109.99 PR460 Press Reporter Bag £149.99 DL210 Bumblebee Backpack £94.99 PL74 FlyBy Rolling Bag £219.99
Entire Kata range available!	

RAIN COVERS

OpTech Rainsleeve

Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashgun, 2 per pack.

Standard Flash £5.99 £7.99

Kata Elements Covers

Protect your camera against the elements! The ultimate protection from the weather!

E690 Small £36.99 £51.99
E702 Large £109.00 £114.00
300-600 £118.00

Think Tank Hydrophobia

The ultimate protection from the weather!

70-200 £109.00 £114.00
70-200 Flash £114.00 £118.00
300-600 £118.00



FLASH GUNS

Nissin

12 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun. A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Di866 features full support for Canon's ETTL and Nikon's iTTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a range of accessories, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for download upgrades.

£239.99 £199.99

Nissin Di622 MkII Speedlite

An impressively powerful hotshoe flash gun, with a guide number of 46m/ISO100 and a clear, full colour LCD panel, the Di622 features full support for Canon's ETTL and Nikon's iTTL. The flash gun includes a built-in flash head, wide angle diffuser and catch light reflector, wireless slave flash, with a built-in flash head, wide angle diffuser and catch light reflector, with a built-in flash head, wide angle diffuser and catch light reflector.

£149.99 £129.99

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, the specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, with a built-in flash head, wide angle diffuser and catch light reflector, with a built-in flash head, wide angle diffuser and catch light reflector.

£82.99 £79.99

12 free Energizer batteries with every Metz Flashgun

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Metz 24 AF-1 £59.99
Metz 36 AF-5 £79.99
Metz 44 AF-1 £149.99
Metz 50 AF-1 £189.99
Metz 58 AF-2 £229.99

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung. Full specifications at www.premier-ink.co.uk

Marumi DF14 Ring Flash
The highly-acclaimed Marumi Ring Flash is a compact flash gun with a guide number of 14m/ISO100. The flash gun includes a built-in flash head, wide angle diffuser and catch light reflector, with a built-in flash head, wide angle diffuser and catch light reflector.

TTL Flash Cord Coiled £24.99
TTL Flash Cord Straight £29.99
Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

Vanguard

UP-Rise

Outlawz Pro Zoomsters

A range of fully featured pro shoulder bags, quick-access to opening, laptop compartment, customisable and removable interior - packed with features.

Clever UP-Rise expanding zip system allows bag to increase or reduce in size!

Outlawz 16Z £49.99

Outlawz 17Z £59.99

Vanguard Adaptor Backpacks

Versatile backpack that converts into a shoulder bag or either left or right-hand shoulder bag.

Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back.

Adaptor 41 £59.99

Adaptor 46 £69.99

Adaptor 48 £79.99

BIIN 37 Slingpack £29.99

BIIN 47 Slingpack £39.99

BIIN 50 Backpack £44.99

BIIN 59 Backpack £54.99

Heralder 28 Shoulder Bag £89.99

Heralder 38 Shoulder Bag £129.99

Entire Vanguard range available!

tamrac

Expedition

Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort.

Fully MAS compatible.

Expedition 4X £89.99

Expedition 5X £104.99

Expedition 6X £119.99

Expedition 7X £149.99

Expedition 8X £169.99

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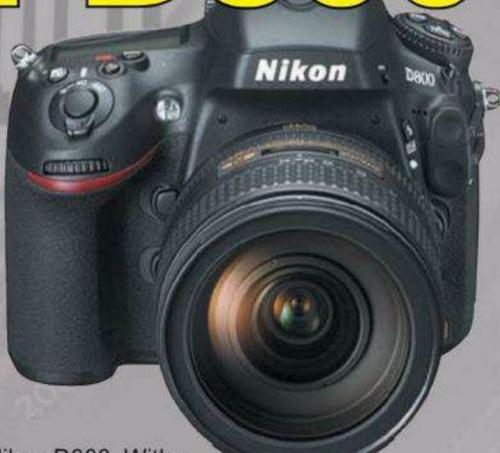
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Nikon D4

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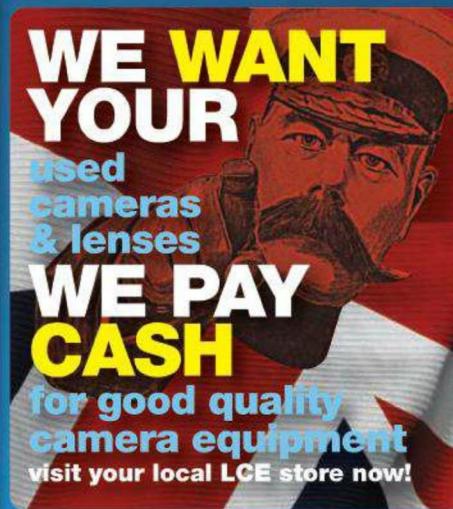
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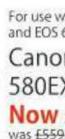


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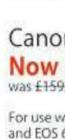


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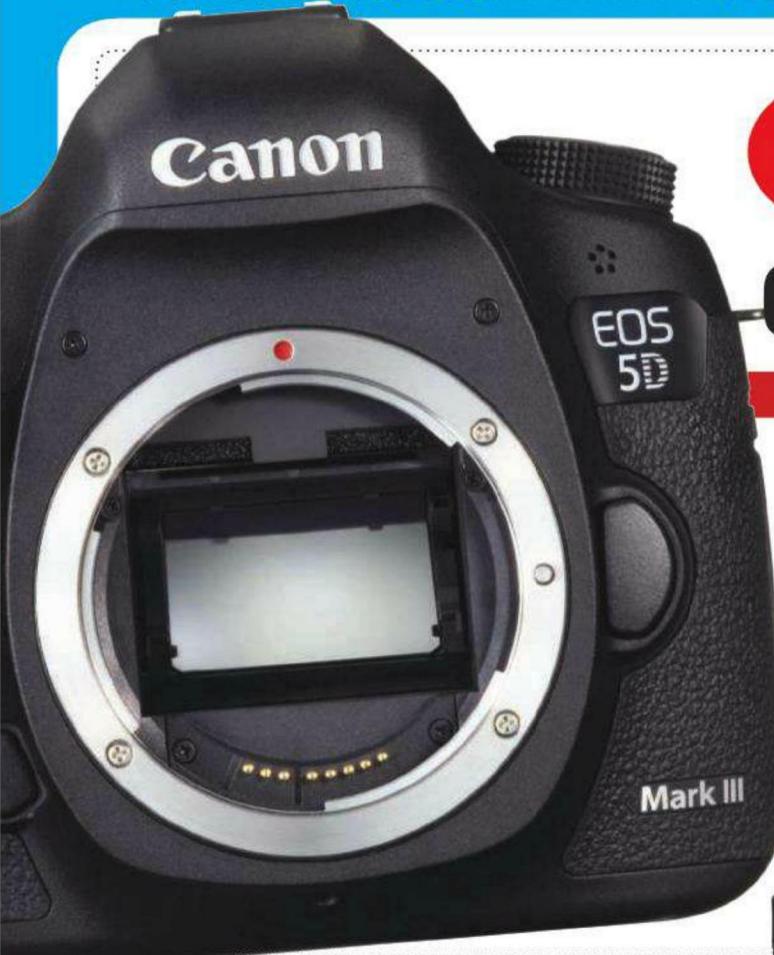


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45-90mm F4.5-6 PE	E++ \$449	Samyang 500mm F5.6 Reflex	...E++ \$129
75mm F2.8 EL	E++ \$79	Sigma 15-30mm F3.0-4.5 EX DG	...Mint- \$219
100mm F4 PE Macro	E++ \$249	Sigma 28-105mm F4.5-6 UC AF	...E++ \$69
105mm F3.5 EL	E++ \$88	Sigma 50-500mm F4.6-5.6 Apo DG HSM	...E++ \$49
135mm F4 PE	E++ \$249	Fiorin GR Digital Limited Edition	...Unused \$79
150mm F3.5 PE	As Seen / Unused \$38	Sigma 70-210mm F3.5-4.5 AF	...Unused \$89
150mm F3.5 PE	E++ \$149	Sigma 70-210mm F4.5-6	...Unused \$89
200mm F4.5 PE	As Seen / Unused \$79	Sigma 70-210mm F4.5-6 Apo AF	...E++ \$69
200mm F4.5 PE	E++ \$149	E++ \$249	...Unused \$89
200mm F5.6 EL	E++ \$129	Sigma 70-300mm F4.5-6 APD Macro	...E++ \$99
250mm F5.6 EL	As Seen / E++ \$79	Sigma 70-300mm F4.5-6 APD Macro	...Unknown \$109
2x Converter	E++ \$79	Sigma 75-300mm F4.5-6 Apo AF	...E++ \$79
Polaroid Mag E	E++ / E++ \$35	Sigma 75-300mm F4.5-6 MC	...E++ \$69
Polaroid Mag E	E++ / E++ \$35	Sigma 100-300mm F4 EX APO DG	...E++ \$59
AEL Meter Prism	E++ \$79	Sigma 120-300mm F4.5-6 HSM APO DG	...E++ \$99
Prism Finder E	Exc / E++ \$59	Sigma 135-400mm F4.5-6 Apo AF	...Mint- \$249
Rotan Finder E	As Seen / E++ \$59	Sigma 300mm F4 Apo	...E++ / Unused \$199
Speed Grip E	E++ \$29	Sigma 400mm F5.6 AF	...As Seen \$99
Extension Tube E14	E++ / Unused \$49	Sigma 400mm F5.6 Apo AF	...E++ \$149
Extension Tube E28	E++ / Mint- \$69	Sigma 400mm F5.6 Apo AF	...E++ \$229
Motordrive E1	E++ / E++ \$35	Tamron 28-300mm F3.5-6.3 XR Di	...E++ \$159
Proshade E	E++ / E++ \$35	Tamron 70-300mm F4.5-6 Di Macro	...E++ \$49
SCA986 Flash Adapter	E++ / E++ \$35	Tamron 80-210mm F4.5-6 AF	...E++ \$49

Bronica GS1

GS1 Complete + AE Prism	E++ \$449	Canon 100-300mm F4.5-6.7	...E++ / Mint- \$249
GS1 Body Only	E++ \$179	Canon 15-30mm F3.5-4.5	...As Seen / E++ \$249
50mm F4.5 PG	As Seen / E++ \$39	Canon 18-200mm F3.5-5.6	...Unused \$89
65mm F4 PG	E++ \$129	Canon 28-70mm F3.5-4.5	...Unused \$89
100mm F3.5 PG	As Seen / E++ \$249	Canon 35-70mm F3.5-4.5	...Unused \$89
110mm F4 PG Macro	E++ / E++ \$199	Canon 35mm F3.5 Diagonal	...E++ / E++ \$399
130mm F4 PG	E++ / E++ \$199	Canon 40mm F2.8 Macro	...E++ / E++ \$399
200mm F4 PG	E++ / E++ \$149	Canon 45mm F1.8 Macro	...E++ / E++ \$399
250mm F5.6 PG	E++ / Unused \$249	Canon 50mm F1.8 Macro	...Mint- \$249
Polaroid Mag G	E++ / E++ \$25	Canon 60mm F2.8 Macro	...E++ / E++ \$399
AE Prism Finder G	E++ / E++ \$149	Canon 120mm F4 Apo Macro	...E++ / E++ \$399
Speed Grip G	E++ / E++ \$33	Canon 180mm F4 Apo Macro	...E++ / E++ \$399

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50mm F3.5 PS	E++ \$199	Contax G Series	...E++ \$225
50mm F3.5 S	E++ \$129	G2 + M50 F2...	...E++ \$549
65mm F4 PS	E++ / Unused \$39	28mm F2.8	...E++ / E++ \$319
150mm F3.5 S	E++ / Mint- \$79	35mm F3.5 Diagonal	...E++ / E++ \$399
150mm F4 PS	As Seen / E++ \$69	45mm F2.8 Diagonal	...E++ / E++ \$399
200mm F4.5 PS	E++ / E++ \$149	45mm F2.8 Macro	...E++ / E++ \$399
200mm F4.5 S	E++ / E++ \$129	50mm F2.8 Macro	...Mint- \$249
2x Teleconverter S	E++ / E++ \$69	50mm F3.5 Diagonal	...Unused \$89
Polaroid Mag S	E++ / E++ \$35	120mm F4 Apo Macro	...E++ / E++ \$399
Speed Grip S	E++ / E++ \$33	210mm F4 Sonnar	...E++ / Mint- \$349

Bronica RF645 - Please Call

Bronica SQA/Ai/B

50mm F3.5 PS	E++ \$199	Contax G Series	...E++ \$225
50mm F3.5 S	E++ \$129	G2 + M50 F2...	...E++ \$549
65mm F4 PS	E++ / Unused \$39	28mm F2.8	...E++ / E++ \$319
150mm F3.5 S	E++ / Mint- \$79	35mm F3.5 Diagonal	...E++ / E++ \$399
150mm F4 PS	As Seen / E++ \$69	45mm F2.8 Diagonal	...E++ / E++ \$399
200mm F4.5 PS	E++ / E++ \$149	45mm F2.8 Macro	...E++ / E++ \$399
200mm F4.5 S	E++ / E++ \$129	50mm F2.8 Macro	...Mint- \$249
2x Teleconverter S	E++ / E++ \$69	50mm F3.5 Diagonal	...Unused \$89
Polaroid Mag S	E++ / E++ \$35	120mm F4 Apo Macro	...E++ / E++ \$399
Speed Grip S	E++ / E++ \$33	210mm F4 Sonnar	...E++ / Mint- \$349

Bronica RF645 - Please Call

Bronica SQA/Ai/B

50mm F3.5 PS	E++ \$199	Contax G Series	...E++ \$225
50mm F3.5 S	E++ \$129	G2 + M50 F2...	...E++ \$549
65mm F4 PS	E++ / Unused \$39	28mm F2.8	...E++ / E++ \$319
150mm F3.5 S	E++ / Mint- \$79	35mm F3.5 Diagonal	...E++ / E++ \$399
150mm F4 PS	As Seen / E++ \$69	45mm F2.8 Diagonal	...E++ / E++ \$399
200mm F4.5 PS	E++ / E++ \$149	45mm F2.8 Macro	...E++ / E++ \$399
200mm F4.5 S	E++ / E++ \$129	50mm F2.8 Macro	...Mint- \$249
2x Teleconverter S	E++ / E++ \$69	50mm F3.5 Diagonal	...Unused \$89
Polaroid Mag S	E++ / E++ \$35	120mm F4 Apo Macro	...E++ / E++ \$399
Speed Grip S	E++ / E++ \$33	210mm F4 Sonnar	...E++ / Mint- \$349

Bronica RF645 - Please Call

Bronica SQA/Ai/B

50mm F3.5 PS	E++ \$199	Contax G Series	...E++ \$225
50mm F3.5 S	E++ \$129	G2 + M50 F2...	...E++ \$549
65mm F4 PS	E++ / Unused \$39	28mm F2.8	...E++ / E++ \$319
150mm F3.5 S	E++ / Mint- \$79	35mm F3.5 Diagonal	...E++ / E++ \$399
150mm F4 PS	As Seen / E++ \$69	45mm F2.8 Diagonal	...E++ / E++ \$399
200mm F4.5 PS	E++ / E++ \$149	45mm F2.8 Macro	...E++ / E++ \$399
200mm F4.5 S	E++ / E++ \$129	50mm F2.8 Macro	...Mint- \$249
2x Teleconverter S	E++ / E++ \$69	50mm F3.5 Diagonal	...Unused \$89
Polaroid Mag S	E++ / E++ \$35	120mm F4 Apo Macro	...E++ / E++ \$399
Speed Grip S	E++ / E++ \$33	210mm F4 Sonnar	...E++ / Mint- \$349

Bronica RF645 - Please Call

Bronica SQA/Ai/B

50mm F3.5 PS	E++ \$199	Contax G Series	...E++ \$225
50mm F3.5 S	E++ \$129	G2 + M50 F2...	...E++ \$549
65mm F4 PS	E++ / Unused \$39	28mm F2.8	...E++ / E++ \$319
150mm F3.5 S	E++ / Mint- \$79	35mm F3.5 Diagonal	...E++ / E++ \$399
150mm F4 PS	As Seen / E++ \$69	45mm F2.8 Diagonal	...E++ / E++ \$399
200mm F4.5 PS	E++ / E++ \$149	45mm F2.8 Macro	...E++ / E++ \$399
200mm F4.5 S	E++ / E++ \$129	50mm F2.8 Macro	...Mint- \$249
2x Teleconverter S	E++ / E++ \$69	50mm F3.5 Diagonal	...Unused \$89
Polaroid Mag S	E++ / E++ \$35	120mm F4 Apo Macro	...E++ / E++ \$399
Speed Grip S	E++ / E++ \$33	210mm F4 Sonnar	...E++ / Mint- \$349

Bronica RF645 - Please Call

Bronica SQA/Ai/B

50mm F3.5 PS	E++ \$199	Contax G Series	...E++ \$225
50mm F3.5 S	E++ \$129	G2 + M50 F2...	...E++ \$549
65mm F4 PS	E++ / Unused \$39	28mm F2.8	...E++ / E++ \$319
150mm F3.5 S	E++ / Mint- \$79	35mm F3.5 Diagonal	...E++ / E++ \$399
150mm F4 PS	As Seen / E++ \$69	45mm F2.8 Diagonal	...E++ / E++ \$399
200mm F4.5 PS	E++ / E++ \$149	45mm F2.8 Macro	...E++ / E++ \$399
200mm F4.5 S	E++ / E++ \$129	50mm F2.8 Macro	...Mint- \$249
2x Teleconverter S	E++ / E++ \$69	50mm F3.5 Diagonal	...Unused \$89
Polaroid Mag S	E++ / E++ \$35	120mm F4 Apo Macro	...E++ / E++ \$399
Speed Grip S	E++ / E++ \$33	210mm F4 Sonnar	...E++ / Mint- \$349

Bronica RF645 - Please Call

Bronica SQA/Ai/B

50mm F3.5 PS	E++ \$199	Contax G Series	...E++ \$225
50mm F3.5 S	E++ \$129	G2 + M50 F2...	...E++ \$549
65mm F4 PS	E++ / Unused \$39	28mm F2.8	...E++ / E++ \$319
150mm F3.5 S	E++ / Mint- \$79	35mm F3.5 Diagonal	...E++ / E++ \$399
150mm F4 PS	As Seen / E++ \$69	45mm F2.8 Diagonal	...E++ / E++ \$399
200mm F4.5 PS	E++ / E++ \$149	45mm F2.8 Macro	...E++ / E++ \$399
200mm F4.5 S	E++ / E++ \$129	50mm F2.8 Macro	...Mint- \$249
2x Teleconverter S	E++ / E++ \$69	50mm F3.5 Diagonal	...Unused \$89
Polaroid Mag S	E++ / E++ \$35	120mm F4 Apo Macro	...E++ / E++ \$399
Speed Grip S	E++ / E++ \$33	210mm F4 Sonnar	...E++ / Mint- \$349

Bronica RF645 - Please Call

Bronica SQA/Ai/B

50mm F3.5 PS	E++ \$199	Contax G Series	...E++ \$225
50mm F3.5 S	E++ \$129	G2 + M50 F2...	...E++ \$549
65mm F4 PS	E++ / Unused \$39	28mm F2.8	...E++ / E++ \$319
150mm F3.5 S	E++ / Mint- \$79	35mm F3.5 Diagonal	...E++ / E++ \$399
150mm F4 PS	As Seen / E++ \$69	45mm F2.8 Diagonal	...E++ / E++ \$399
200mm F4.5 PS	E++ / E++ \$149	45mm F2.8 Macro	...E++ / E++ \$399
200mm F4.5 S	E++ / E++ \$129	50mm F2.8 Macro	...Mint- \$249
2x Teleconverter S	E++ / E++ \$69	50mm F3.5 Diagonal	...Unused \$89
Polaroid Mag S	E++ / E++ \$35	120mm F4 Apo Macro	...E++ / E++ \$399
Speed Grip S	E++ / E++ \$33	210mm F4 Sonnar	...E++ / Mint- \$349

Bronica RF645 - Please Call

Bronica SQA/Ai/B

50mm F3.5 PS	E++ \$199	Contax G Series	...E++ \$225
50mm F3.5 S	E++ \$129	G2 + M50 F2...	...E++ \$549
65mm F4 PS	E++ / Unused \$39	28mm F2.8	...E++ / E++ \$319
150mm F3.5 S	E++ / Mint- \$79	35mm F3.5 Diagonal	...E++ / E++ \$399
150mm F4 PS	As Seen / E++ \$69	45mm F2.8 Diagonal	...E++ / E++ \$399
200mm F4.5 PS	E++ / E++ \$149	45mm F2.8 Macro	...E++ / E++ \$399
200mm F4.5 S	E++ / E++ \$129	50mm F2.8 Macro	...Mint- \$249
2x Teleconverter S	E++ / E++ \$69	50mm F3.5 Diagonal	...Unused \$89
Polaroid Mag S	E++ / E++ \$35	120mm F4 Apo Macro	...E++ / E++ \$399
Speed Grip S	E++ / E++ \$33	210mm F4 Sonnar	...E++ / Mint- \$349

Bronica RF645 - Please Call

Bronica SQA/Ai/B

50mm F3.5 PS	E++ \$199	Contax G Series	...E++ \$225

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Sigma 15mm F2.8 EX DG Fisheye	E+ £35	SB16 Speedlight	E+ / Min- £59 - £95	200mm F2.8 DA* (IF) SDM	Min- £629
Sigma 15-30mm F3.5-4.5 EX DG	E+ £229 - £249	SB17 Speedlight	E+ £35	Sigma 18-250mm F3.5-6.3 DC OS	Min- £269
Sigma 20mm F1.8 EX DG	E+ £239	SB18 Speedlight	E+ / Unused £10 - £30	Tamron 28-200mm F3.8-5.6 XR	E+ / Min- £119 - £119
Sigma 28mm F1.8 EX DG	E+ £199 - £219	SB19 Speedlight	E+ £35 - £49	Tamron 28-300mm F3.5-6.3 XR DI	E+ £159
Sigma 30mm F1.4 DC EX HSM	E+ £279	SB20 Speedlight	E+ £35 - £49	Tokina 35-300mm F4.5-6.7	Unused £99
Tamron 18-250mm F3.5-6.3 DI II	E+ £179	SB21 Ringflash	E+ £149	Tamron 70-210mm F4.5-5.6 AF	E- £39
Tamron 20-40mm F2.7-3.5 SP Aspherical	Unused £229	Slave Controller SU4	Min- £39	Tamron 70-300mm F4.5-5.6 DI	E- £79
Tamron 28-75mm F2.8 XR Di	E+ £249	SP2 Ring Light Unit	E+ £49	Tamron 80-210mm F4.5-5.6 AF	E+ £49
Tamron 28-300mm F3.5-6.3 XR Di VC	E+ £199	Extension Tube PK11	E+ £30	AF200FT Flash	E+ £19
Tamron 28-80mm F2.8 EX Macro	E+ £249	Extension Tube PK13	E+ / Min- £30 - £59	AF330FTZ Flash	E+ £49
Tamron 105mm F2.8 EX Macro	E+ £249	Extension Tube Set	E+ £15	AF400FTZ Flash	E+ / £59 - £99
Tamron 12-300mm F2.8 EX HSM	E+ £199	MF14 Database	Exc / Min- £39 - £59	MF500FTZ Flash	E+ / £59 - £99
Tamron 120-400mm F4.5-5.6 Apo DG OS	Mint- £499				
Tamron 16-300mm F3.5-6.3 II	E+ £179	NPC Polaroid Mag for F3	E+ £125		
Tamron 20-40mm F2.7-3.5 SP Aspherical	Unused £229	PB4 Bellows	E+ £179		
Tamron 28-75mm F2.8 XR Di	E+ £249	PB5 Bellows	Min- £175		
Tamron 28-300mm F3.5-6.3 XR Di VC	E+ £249	Repro Kit Model PF	Min- £399		
Tamron 70-300mm F4.5-6.3 Di	E+ £159 - £199				
Tamron 90mm F2.8 SP Di Macro	Mint- £79				
Tokina 12-15mm F4.0 PRO DX ATX MKII	Mint- £429				
Tokina 16-50mm F2.8 ATX Pro DX	Mint- £399				
Tokina 20-35mm F2.8 ATX Pro	E+ £249				
Tokina 24-200mm F3.5-6.3 ATX	Unused £129 - £149				
Tokina 25-70mm F2.8-2.8 EX Pro II D	E+ £249				
Tokina 25-70mm F2.8 ATX	E+ £189				
Tokina 28-80mm F2.8 ATX Pro	Exc / E+ £179 - £249				
Tokina 35-300mm F4.5-6.7	Unused £99				
Tokina 80-400mm F4.5-5.6 Apo DG OS	Mint- £499				
Vivitar 28-70mm F2.8 Series 1	Unused £149	OM2SP Black + 50mm F1.8	E- £149 - £199	Super A Body + Digital Data	E+ £109
Zeiss 50mm F1.4 Planar ZF	E+ £429	OM2SP Black Body Only	E- £119	Super A Body Only	E+ / E+ £79 - £89
Sigma 1.4 Apo EX Converter	E+ £129	OM2N Black Body Only	As Seen / E+ £49 - £79	Program A Body Only	E+ £59 - £69
Sigma 2 Apo EX Converter	E+ £129	OM2N Chrome Body Only	E- £75 - £79	MX Chrome + 50mm F1.7	E- £129
Teleplus 2x MC7 Converter	E+ £349 - £359	OM1N Black Body Only	E- £75	MX Chrome Body Only	E+ / £99 - £109
TC-20EI Converter	E+ £179	OM1N Chrome Body Only	As Seen / E+ £65 - £79	ME-Super Black + 50mm F2	E- £59
TC-16A Teleconverter	Unused £99	OM1N Chrome Body Only	E- £65	ME Chrome Body Only	E- £49
SB-R200 Speedlight	Mint- £139	OM40 Black + 50mm F1.8	E- £75	MG Chrome Body Only	E- £39
SB21 Ringflash	E+ £109 - £179	OM40 Black Body Only	Exc / E+ £49 - £79	P30T + 50mm F2	E- £49
SB22S Speedlight	E+ £429	OM40 Chrome + 50mm F1.8	E- £39 - £69	P30T + 35-70mm	E+ £49
SB23 Speedlight	E+ £35	OM10 Chrome + 50mm F1.8 + M/Adapter	E- £49	P30 Body Only	E+ £29
SB24 Speedlight	E+ £45	OM10 Chrome Body Only	E- £39	P30 Body Only	E+ £29
SB25 Speedlight	E+ £69	OM10 Chrome Body Only	E- £39	MV1 Black Body Only	E+ / £49 - £59
SB26 Speedlight	E+ £58	OM10 + 50mm + 35-70mm + 70-210mm. As Seen £99	E- £39 - £75	MV1 Body Only	E+ / £49 - £59
SB27 Speedlight	E+ £179	21mm F3.5 Zukko	E- £298	AS Only	E+ / £49 - £59
SB50DX Speedlight	E+ £79	28mm F2.8 Zukko	E- £298	17mm F4.0 SMF Fisheye	E- £449
SB800 Speedlight	E+ / E+ £179 - £249	28-48mm F4 Zukko	Exc / E+ £39 - £59	24-35mm F3.5 SMC M	E- £149
SB900 Speedlight	E+ £269	35-70mm F3.5-4.5 Zukko	E- / E+ £39 - £49	28-50mm F3.5-4.5 SMC M	E+ / £449 - £75
Nikon Manual		35-70mm F4 Zukko	Exc / E+ £29 - £59	28-80mm F3.5-4.5 A	E- £49
		35-10mm F3.5-4.5 Zukko	E- / E+ £39 - £49	35-70mm F3.5-4.5 SMC M	E- £89
		50mm F1.8 Zukko	Unused £75	35-70mm F3.5-4.5 SMC A	E- £59
		50-250mm F5 Zukko	E+ £199 - £349	35-70mm F3.5-4.5 SMC A	E- £39
		65-200mm F4 Zukko	E+ / E+ £39 - £159	40mm F2.8 SMC M	E+ £79
		75-150mm F4 Zukko	Exc / E+ £39 - £59	40mm F2.8 SMC M	E+ / £39 - £69
		80mm F4 Macro Zukko	E+ / E+ £175 - £199	50mm F1.7 SMC A	E- £29
		135mm F4.5 Zukko	E+ £249	50mm F1.8 SMC M	E+ £29
		200mm F4 Zukko	Exc / E+ £49 - £79	55mm F1.8 SMC PK	E- £49
		280mm F4 Zukko	Exc / E+ £39 - £59	300mm F4 SMC PK	E- £195
		35-70mm F4 Zukko	E- / E+ £39 - £59	70-210mm F4 SMC A	E- £69
		50mm F1.8 Zukko	Unused £75	80-200mm F4 SMC M	E- £35
		50-250mm F5 Zukko	E+ £199 - £349	100mm F2.8 SMC M	E- £39
		65-200mm F4 Zukko	E+ / E+ £39 - £159	120mm F2.8 SMC M	E- £39
		75-150mm F4 Zukko	Exc / E+ £39 - £59	170mm 28mm F3.5-4.5 A	E+ / £29 - £59
		80mm F4 Macro Zukko	E+ / E+ £175 - £199	170mm 135mm F2.5	E+ / £29 - £59
		135mm F4.5 Zukko	E+ £249	Vogtlander 58mm F1.4 Nokton SLI	Min- £339
		200mm F4 Zukko	Exc / E+ £49 - £79	AF200S Flash	E+ / Min- £15 - £29
		280mm F4 Zukko	Exc / E+ £39 - £59	AF200S Flash	E+ / £15 - £29
		35-70mm F4 Zukko	E- / E+ £39 - £49	AF200S Flash	E+ / £15 - £29
		50mm F1.8 Zukko	Exc / E+ £39 - £59	AF200S Flash	E+ / £15 - £29
		50-250mm F5 Zukko	E- / E+ £39 - £49	AF200S Flash	E+ / £15 - £29
		65-200mm F4 Zukko	Exc / E+ £39 - £59	AF200S Flash	E+ / £15 - £29
		75-150mm F4 Zukko	E- / E+ £39 - £49	AF200S Flash	E+ / £15 - £29
		80mm F4 Macro Zukko	Exc / E+ £39 - £59	AF200S Flash	E+ / £15 - £29
		135mm F4.5 Zukko	E+ £249	AF200S Flash	E+ / £15 - £29
		200mm F4 Zukko	Exc / E+ £49 - £79	AF200S Flash	E+ / £15 - £29
		280mm F4 Zukko	Exc / E+ £39 - £59	AF200S Flash	E+ / £15 - £29
		35-70mm F4 Zukko	E- / E+ £39 - £49	AF200S Flash	E+ / £15 - £29
		50mm F1.8 Zukko	Exc / E+ £39 - £59	AF200S Flash	E+ / £15 - £29
		50-250mm F5 Zukko	E- / E+ £39 - £49	AF200S Flash	E+ / £15 - £29
		65-200mm F4 Zukko	Exc / E+ £39 - £59	AF200S Flash	E+ / £15 - £29
		75-150mm F4 Zukko	E- / E+ £39 - £49	AF200S Flash	E+ / £15 - £29
		80mm F4 Macro Zukko	Exc / E+ £39 - £59	AF200S Flash	E+ / £15 - £29
		135mm F4.5 Zukko	E+ £249	AF200S Flash	E+ / £15 - £29
		200mm F4 Zukko	Exc / E+ £49 - £79	AF200S Flash	E+ / £15 - £29
		280mm F4 Zukko	Exc / E+ £39 - £59	AF200S Flash	E+ / £15 - £29
		35-70mm F4 Zukko	E- / E+ £39 - £49	AF200S Flash	E+ / £15 - £29
		50mm F1.8 Zukko	Exc / E+ £39 - £59	AF200S Flash	E+ / £15 - £29
		50-250mm F5 Zukko	E- / E+ £39 - £49	AF200S Flash	E+ / £15 - £29
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		80mm F4 Macro Zukko	Exc / E+ £39 - £59	AF200S Flash	E+ / £15 - £29
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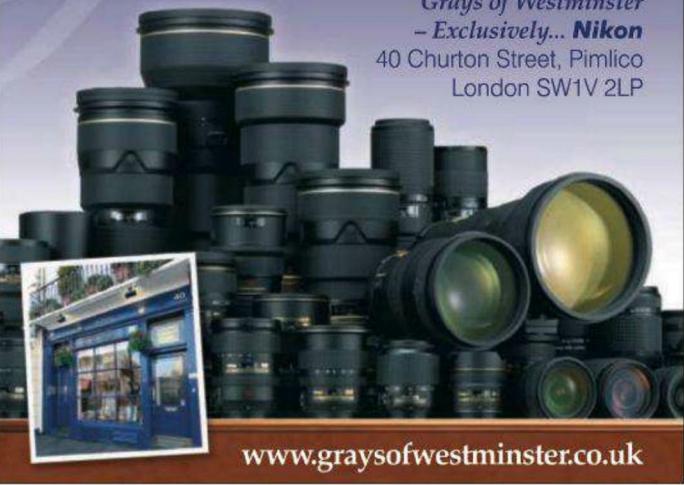
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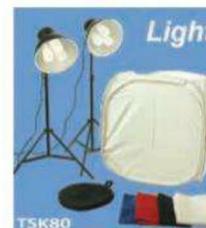
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OGDEN CHESNUTT

The real prize of competitions is being pushed to take your photography forward into uncharted genres

'KOBE BRYANT' Eli says. A smile spreads across his face. He's rather proud of the suggestion.

'I don't know,' I say. 'It sounds like Japanese beef.'

He harumphs, frustrated at another rejection, then shows me one of last year's Amateur Photographer of the Year winners' spreads. 'Look at some of these names,' he says. 'Kobe Bryant will sound equally exotic and talented as Simona Bonanno.'

'Yes, but talented with a basketball,' I say. 'I don't think using an alias the same as one of the world's most famous athletes is probably a good idea.'

'But the NBA has the best names!' he says.

As another winter draws to a close, another year of the APOY competition has kicked off, beating away my post-Christmas blues and challenging me to stop lamenting my lack of new camera kit and inspiring me to think creatively with what I have.

Of course, the blues promptly return once I remember I can't enter, and leave me seeing red.

Just as I have every year since 2008 when I started writing this column, I plead with AP's kind, benevolent (did I mention handsome?) Editor to let me enter the APOY competition. But like a dapper Peggy Mitchell, he politely informs that I'm barred.

Why am I so eager to enter the APOY contest? It's not so much that I want to win all the shiny new kit they give away (but let's not discount that incentive either!); rather, it's the diverse themes I find very inspiring. If you're like me, you have your favourite subjects that you shoot, the styles you know you do well, and the others you avoid like a pair of underpants on the street: Why? How? I don't get it?

Back when I was a typical AP reader and not the sort of 'reader with privileges', I entered APOY every month because it was the only time I challenged myself to shoot macro, for instance. I never won anything, nor expected to, but I learned that I could take some decent images without having expensive glass simply by reversing my 50mm standard lens. And while I still mostly shoot the subjects I've always mostly shot, from time to time I use this technique when I want to do something different. And I think trying something new is an important thing.

It's been four years since I planned my APOY year, but if the Mayans were right and this year is our last then I want to give it one last go. I told Eli all this earlier in the pub as he was planning his Water in the Landscape idea for round 1, and he insisted I could do it but that I would need an alias.

'You'll have to develop a whole new identity,' he

said. 'And you'll have to memorise the details. And never tell anyone.'

'What about you?'

'Especially not me. I'm vindictive. If I found out you won unscrupulously I would grass you up.'

'This is true.'

'So let's pick an alias.' He picked up an American sports magazine. 'How about Tyson Chandler?'

'Too... daytime soap,' I said.

'How about Pau Gasol? That sounds like a photographer!'

'Yeah, or a French energy company. Keep looking.'

I'm not actually going to enter APOY under an alias, but I quite like the idea of having an alter identity. It's also interesting to me learning about this short, uncoordinated Irishman's infatuation with American sports.

Some might argue, how can you take a creative art form and make it competitive, but I'd counter that competition helps us learn and be inspired. Sure, there are expensive cameras on offer each month, but for me the most valuable prize is having someone

plan ten challenging briefs to take my photography forward into uncharted genres for a year.

These days we are busier than ever, poorer than ever or just simply lazy. I know where I fall, and the reason I get excited about photography competitions like APOY is that they help break me out of my funk. I get frustrated at myself for not spending more time trying out the techniques I read about in this magazine. Competitions give us no excuse.

'Chauncey Billups?' Eli says.

'I don't know. It sounds like a someone out of *Jeeves and Wooster*'

'Well, weren't you born around then?' he says putting down his magazine. I frown through my pint glass. Nevertheless, I go with it. Sadly, I do look more like a Chauncey Billups than DeMar DeRozan.

Against my better judgement, I shot a paper boat left by some child in a small pond near an estate in North London, and Chauncey Billups sent it in to AP. I was quite proud of the shot. And so was AP's Editor.

'I love the perspective and the simplicity of the composition,' Damien tells me on the phone. 'You managed to take a scene that many would dismiss as ugly and find the beauty in it.'

'Wow! Thank you!' I say.

'My only criticism,' he adds, 'is that if you're going to cheat your way into the competition, at least make sure your reflection isn't in the foreground.' AP

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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This super-wide angle zoom lens for digital SLR cameras has a maximum aperture of F3.5 throughout the entire zoom range and its super-wide angle enables breathtaking perspective and one-of-a-kind shots.

ELD (Extraordinary Low Dispersion) glass, SLD (Special Low Dispersion) glass and aspherical lenses provide excellent correction of all types of aberrations. The Super Multi-Layer Coating reduces flare and ghosting and the incorporation of HSM (Hyper-Sonic Motor) ensures a quiet and high-speed auto focus.